EXPLORING CRITICAL CITIZENSHIP AND GLOBALIZATION DISCOURSE TO CONSCIENTIZE INDUSTRY EXPECTATIONS OF DESIGN EDUCATION AT UNIVERSITIES OF TECHNOLOGY

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DECLARATION

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ABSTRACT

Design educators are expected to demonstrate a high level of confidence in the industry for which they are preparing students. When I reflected upon my own design industry and higher education experience while engaging with critical citizenship and globalization discourse, my confidence in and perceived authority of the design industry became challenged.

I came to the realization that it could be useful to view the demands from the neoliberal design industry on design education through the lenses of critical citizenship and globalization. The insights gained from such an investigation could assist design educators involved in developing new design programmes to conscientize the expectations set by the design industry. It is argued that the conscientizing of expectations set by the design industry could be achieved by focusing on conscientizing design graduates that may in turn influence the design industry at large.

The main aim of the study is to create a conceptual framework that supports theoretical concepts that could conscientize industry expectations of design education. The main research question thus questioned how critical citizenship and globalization discourse could be used to conscientize industry expectations of design education at Universities of Technology (UoTs). The objectives of the study are twofold: to identify, firstly, current industry expectations of design graduates from a University of Technology in South Africa and, secondly, to identify theoretical concepts in critical citizenship and globalization discourse that could be used to conscientize industry expectations of design education at UoTs in South Africa.

Theoretical concepts in critical citizenship and globalization discourse were identified through a literature review; the identified concepts were used to develop a conceptual framework. The empirical section of the research design consisted of a case study that included industry interviews, alumni surveys and my own experience as the main sources of data. The theoretical concepts identified in the literature review of critical citizenship and globalization discourse were used to structure an inductive content analysis of empirical data collected to identify possible theoretical concepts that can be used to conscientize industry expectations of design education.

The picture that emerges from this study creates a worrying image of a profession in crisis. I identified the urgent need to instil compassion into design education so that our alumni can intuitively act against situations where their dignity is under threat. This can be done by means of inclusion of critical citizenship and globalization discourse in curriculums of design programmes at UoTs.

The theoretical concepts in critical citizenship and globalization discourse that can possibly be used to conscientize industry expectations of design education at UoTs are identified as: transformation, diversity, racism, social disparity, visual culture, civic identity, civic engagement, ethical relationships, shared participation, problem-solving, critical thinking, and imagination skills. I also conclude that the debate regarding the conscientizing of the design industry is of such importance that it should not be limited to only critical citizenship and globalization discourse – the debate must go further and deeper.

OPSOMMING

Daar word van ontwerp-dosente verwag om 'n hoë vlak van vertroue te toon in die industrie waarvoor hul hul studente oplei. Terwyl ek sou meedoen aan die diskoers rondom kritiese burgerskap en globalisering, het ek besin oor my eie ervaringe rakende die ontwerp-industrie en hoër opvoeding en sou uiteindelik my vertroue in en vermeende inspraak sover dit die ontwerp-industrie aangaan, bevraagteken.

Daar is tot die besef gekom dat dit voordelig kan wees om die eise wat die neoliberale ontwerp-industrie aan ontwerp-onderrig stel, te beskou vanuit die hoek van kritiese burgerskap en globalisering. Die insigte verwerf deur middel van so 'n ondersoek kan ontwerp-opvoedkundiges betrokke by die ontwikkeling van nuwe ontwerp-programme van diens wees in hul poging om die verwagtinge gestel deur die ontwerp-industrie sensitief te verskerp. Daar word aan die hand gedoen dat so 'n sensibilisering betreffende die verwagtinge gestel deur die ontwerp-industrie haalbaar is deur te fokus daarop om ontwerp-graduandi insgelyks te sensibiliseer en wat op sy beurt die ontwerp-industrie breedvoerig sal raak.

Die hoofoogmerk van die studie is om 'n konsepsuele raamwerk daar te stel welke teoretiese konsepte ondersteun wat 'n sensitiewe bewussyn kan kweek sover dit industrie-verwagtinge rakende ontwerp-onderrig aangaan. As sodanig het die hoof-navorsingsprobleem dus gevra na hoe die diskoers rondom kritiese burgerskap en globalisering aangewend kan word om industrie-verwagtinge insake ontwerp-onderrig by Universiteite vir Tegnologie (UvT's) te sensibiliseer. Die oogmerk van hierdie studie is tweevoudig: om, eerstens, huidige industrie-verwagtinge rakende ontwerp-graduandi van 'n UvT in Suid-Afrika te identifiseer en, tweedens, om teoretiese konsepte rakende die diskoers rondom kritiese burgerskap en globalisering te identifiseer wat aangewend kan word om industrie-verwagtinge rakende ontwerp-onderrig by UvT's in Suid-Afrika sensitief te verskerp.

Teoretiese konsepte in die diskoers rondom kritiese burgerskap en globalisering is geïdentifiseer deur middel van 'n literatuuroorsig; die geïdentifiseerde konsepte is naamlik aangewend om 'n konsepsuele raamwerk te ontwikkel. Die empiriese afdeling van die navorsingsontwerp het bestaan uit 'n gevallestudie wat onderhoude in die industrie, opnames onder alumni asook my eie ervaringe rakende die ontwerp-industrie as hoofbronne van data ingesluit het. Die teoretiese konsepte geïdentifiseer as deel van die literatuuroorsig rakende die diskoers rondom kritiese burgerskap en globalisering is aangewend om struktuur te verleen aan 'n induktiewe inhoudsanalise van empiriese data versamel om moontlike teoretiese konsepte te identifiseer wat aangewend kan word om industrie-verwagtinge rakende ontwerp-onderrig te sensibiliseer.

Die beeld wat deur hierdie navorsing geskets is, skep 'n onrusbarende beeld van 'n professie wat 'n krisis deurmaak. Ek het die dringende behoefte geïdentifiseer om toegeneentheid en deernis by te bring in ontwerp-onderrig sodat ons alumni intuïtief kan optree in gevalle waar hul menswaardigheid in die gedrang sou kom. Dit kan bereik word deur die insluiting van kritiese burgerskaps- en globaliseringsdiskoerse in die kurrikulums van ontwerp-programme by UvT's.

Die teoretiese konsepte in die diskoers rondom kritiese burgerskap en globalisering wat moontlik aangewend kan word om industrie-verwagtinge rakende ontwerp-onderrig by UvT's te sensibiliseer, is geïdentifiseer as: transformasie, diversiteit, rasisme, sosiale ongelykheid, visuele kultuur, burgerlike identiteit, burgerlike

verpligtinge, etiese verbintenisse, deelgenootskap, probleemoplossing, kritiese denke asook vaardighede met betrekking tot die inspan van die verbeelding. Daar is voorts tot die slotsom geraak dat die debat rondom die kweek van 'n sensitiewe bewussyn in die ontwerp-industrie van sodanige belang is dat dit nie beperk behoort te word tot alleen die diskoers rondom kritiese burgerskap en globalisering nie – die debat móét eenvoudig verder en meer indringend gevoer word.

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CHAPTER 1 ORIENTATION OF THE STUDY

1.1   INTRODUCTION TO THE RESEARCH

This chapter introduces and offers an orientation towards the study. Included in this chapter are the background and problem statement, research question and objectives that frame the discourse within the research. Limitations in relation to the scope of the study will also be discussed.

The relationship between career-focused design education and the industry it supplies a work force to is indisputably complex. For several decades the demands of industry have shaped and moulded the education of designers to meet its exacting demands. Reflecting on my own design career and the state of my country and the world, I am not convinced that the slave-like following of industry demands on design education is necessarily a good thing. To me it is clear that design education has failed to address pertinent social issues.

Wang (2013) uses Aristotle's theories of "reason, imagination, and practical intellect" (2013:4) when he investigates the difficulty that designers experience when it comes to getting actively involved in social issues. Wang argues that "makers – those who work with Technē – are concerned only with the excellence of making, in contrast with doers – those who work prudentially to establish justice and are very concerned about public values and social effects" (2013:4). Wang claims that designers, with a predisposition as "makers", thus have a deficiency in getting involved with real, pertinent social issues. The foundation of the discourse on the relationship between industry and academia was also attributed to Aristotle when he described "theoria" (Regelski, 1998:25) (ideas and theories), "phronesis" (Di Pippo, 2000:15) (knowledge about practice) and "praxis" (Kemmis *et al.*, 2010:5) (action or conduct).

As a visual communication design lecturer at the Tshwane University of Technology (TUT), I have always identified myself as a design professional within an academic environment. I understand that my primary role as design educator is to impart my phronesis to design students through relevant industry aligned theoria and praxis. During the structured modules of the MA in Visual Arts (Art Education)

at the University of Stellenbosch, I was introduced to discourses on critical citizenship and globalization. Because of this exposure I am now critical of the dominant role the design industry plays in determining the theoria, poïesis and praxis taught by design educators at Universities of Technology (UoTs) in South Africa. My criticism of the expectations of the design industry from design education is based on the deficiency of a critical awareness of real and pertinent social issues pertaining to the South African design industry.

Paolo Freire (1998) labels the critical awareness of real and pertinent social issues as "conscientization" (1998:55). Thomas (2009) describes Freire as the 'mother' of "critical pedagogy" (2009:253) that forms the foundation for the concept of conscientization. Thomas further emphasizes that Freire's work is aimed at "building critical tools for the oppressed to transform their societies into more free, democratic and egalitarian spaces" (2009:254).

Freire (1998) defines conscientization as a "requirement of the human condition … as a road we have to follow to deepen our awareness of the world, of facts, of events, of the demands of human consciousness to develop our capacity for epistemological curiosity" (1998:55). Polaine (2011) aptly describes the deficiency of conscientization in the design industry when he states:

> "... particularly noticeable is the lack of public discourse about design's value to society" (2011:42)

and continues that –

> "[w]e have sold what we do as magic at the cost of hiding our processes and when we hide our processes we can no longer articulate them, teach them or give them the value it deserves" (2011:44).

1.2   BACKGROUND

Design educators are expected to demonstrate a high level of confidence in the industry for which they are preparing students. I previously depended on my confidence and authority gained from industry experience to lead my students on the 'correct' path to become professional designers. However, when I reflected on my own industry experience while engaging with critical citizenship and globalization discourses, my confidence in and perceived authority of the design industry was challenged.

The engagement with critical citizenship and globalization discourses reminded me of the reason why I exchanged my design career for the academia. I can vividly recall the angst and fear that grew inside me because of daily deadlines, pressure to make profit, the lack of recognition and dealing with power-hungry corporate individuals. By linking my industry experience with my newfound understanding, I can now describe the design industry as a neoliberal environment, rewarding only a few individuals.[1]

My new 'critical' view of the design industry developed at a time when I am involved with conceptualizing a new diploma to replace the current Graphic Design and Multimedia Diplomas at the TUT as part of a national alignment process. This process is focused on evidence-based submissions that require alignment of curriculum to industry needs, thus making the reason for and timing of this research even more pressing and compelling.

I came to the realization that it could be useful to view the demands from the neoliberal design industry on design education through the lenses of critical citizenship and globalization. The insights gained from such an investigation could assist design educators involved in developing new design programmes to conscientize the expectations set by the design industry. It is argued that the conscientizing of expectations set by the industry could be achieved by focusing on conscientizing design graduates that will in turn influence the design industry at large.

1.3   PROBLEM STATEMENT, RESEARCH QUESTION AND OBJECTIVES

1.3.1 Describing the problem

The emphasis placed on the industry alignment of design education developed from the Bauhaus (Swanson, 1994). Industry alignment is seen as a fundamental prerequisite for the success of design graduates (HSRC, 2008). Not only

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[1] Through accolades and monetary incentives.

institutional but also government pressure on academics to ensure such an alignment has increased in recent years (Giloi & Du Toit, 2013). The introduction of outcomes-based education (OBE) and the subsequent evidence-based quality assurance systems that was developed to accommodate it is a worldwide tendency that foregrounded issues such as graduate attributes (Oliver, 2013). Similar research conducted by Logan (2006) in the United Kingdom also focused on the question pertaining to what extent industry needs should or should not inform the design curriculum. In the findings of the research, the strong emphasis by industry regarding the lack of 'technical' skills of students were highlighted while being silent about any 'transformative' issues.

The above-mentioned problems with design education is contextualized within South Africa by the *World Design Survey* of 2008 that reveals that the design industry in South Africa is of the opinion that only 52% of design students from public higher education institutions receive the correct training to be sufficiently equipped to enter the design industry (SABS, 2008). This opinion is also supported by findings stemming from research conducted on behalf of the South African Department of Labour to investigate the creative industries in South Africa that stated, "there are gaps in arts education which is not fulfilling professional needs and requirements" (HSRC, 2008:61). A call for action to address the problem was made, but the research conducted did not aim to identify specific solutions to the problem. The findings of the above-mentioned research together with the deteriorating socio-economic situation in South Africa further perpetuate the notion that design educators should give prominence to industry expectations to 'guarantee' the employment of graduates. Reddy (2004) echoes this concern when he questions the limits of university autonomy in a society where state funding and pressing socio-economic issues are bearing down on democratic societies.

My critical view of the state of the design industry in South Africa could be challenged on many levels. It could be argued that the South African design industry has supported several initiatives addressing sustainability, social responsibility and reconciliation – to name but a few. My contention, however, is that these activities are to a large extent executed for the purpose of contributing to the bottom line. The lived experience of the young design graduate at the coalface

of the industry remains precarious. The perception persists that those who speak out will be labelled 'weaklings' unable to make the 'cut'.

The pressure for alignment to industry expectations, my own realizations from industry experience and my current MA in Visual Arts (Art Education) studies at Stellenbosch University therefore form the background to this study. Against this background the research questions, study aim and objectives were formulated.

1.3.2 Research questions, study aims and objectives

The main research question is: *Can critical citizenship and globalization discourse be utilized to create critical awareness of pertinent social issues among design graduates at UoTs?*

The sub-questions are:

Sub-question 1:   What does the design industry expect of design graduates from design programmes at UoTs in South Africa?

Sub-question 2:   What are the pertinent themes in critical citizenship and globalization discourse that could be used to conscientize industry expectations of design education at UoTs?

The main aim of the study is to create a conceptual framework that supports theoretical concepts that could conscientize industry expectations of design education.

Based on the above-mentioned research questions and aim, the study objectives are:

Objective 1:   To identify and classify current design industry expectations of design education at UoTs in South Africa.

Objective 2:   To identify pertinent themes in critical citizenship and globalization discourse that could be used to evaluate decisions aimed at including design industry expectations in design programmes at UoTs in South Africa.

1.4   OVERVIEW OF THE RESEARCH METHODOLOGY

An inductive and interpretive research approach is taken in this study. Within the interpretive paradigm the relationship between the design industry and design education at UoTs is described. Theoretical concepts were identified through a

literature review of critical citizenship and globalization discourses. The identified concepts were subsequently used to develop a conceptual framework.

A case study research strategy was implemented for the empirical part of the study. Semi-structured interviews with design professionals were filmed and transcribed and online questionnaires were sent to Graphic Design and Multimedia alumni from the Department of Visual Communication at the TUT. The data from both investigations were synthesized using inductive content analysis to identify themes within the context of the study. The conceptual framework that resulted from the literature review was used as a lens through which the themes identified from the interviews and surveys were viewed to develop a theoretical framework aimed at identifying mechanisms to conscientize industry expectations regarding design graduates.

1.5   LIMITATIONS OF THE STUDY

To exhaustively investigate all possible interventions that could conscientize industry expectations on design education at UoTs will extend beyond the parameters set for the dissertation in the MA in Visual Arts (Art Education). Within the dissertation requirements for the MA in Visual Arts (Art Education), it is required from students to identify a problem in their own teaching and learning environment related to the material that was discussed in the structured part of the programme. This must be done within the allocated 90 credits/900 notional hours allocated for the dissertation.

Within the parameters described above I made two fundamental decisions limiting the scope of the research. Firstly I decided to identify a case study in my working environment whereby to investigate current industry expectations from Graphic Design and Multimedia graduates at the TUT. Secondly I chose to focus on the notion of conscientization as well as critical citizenship and globalization discourse that was investigated in the structured modules as regards the MA in Visual Arts (Art Education) programme. Another delimitation in the study is the meaning attached to the term 'design education'. In the context of this study the term design education refers to the ICOGRADA definition of design education as described in the 2011 Design Education Manifesto with a specific focus on the call to "imbue in students a sense of personal responsibility for the environmental and social impact

of their practice" (Bennett & Vulpinari, 2011:9). The focus of this study will further limit the discussion regarding design education to the Higher Education sector and more specifically design education at a UoT in South Africa.

1.6   STRUCTURE OF THE DISSERTATION

ORIENTATION OF THE STUDY: Chapter 1 introduces the study and offers an orientation towards the study. Included in this chapter are the background and problem statement, the research question and the objectives that frame the discourse within the research. Limitations in relation to the scope of the study are also discussed.

THEORETICAL PERSPECTIVES: In Chapter 2 the concept of conscientization will be clarified. Critical citizenship and globalization discourses will be explored with an interpretive research approach to identify pertinent themes that could be used for the analysis of data related to industry expectations (see Chapter 5). In conclusion the conceptual framework of the study will be illustrated.

CONTEXTUALISING THE STUDY: Chapter 3 describes the context wherein the research is situated, thereby supporting the interpretive research approach taken. I will firstly introduce the broad context of post-apartheid South Africa. Thereafter I will discuss South African design education and the South African design industry. The discussion will be framed within the perspectives of critical citizenship and globalization.

RESEARCH METHODOLOGY: In Chapter 4 the research design of the study, sample selection and data collection, data capturing, ethical considerations and data analysis will be discussed. The chapter concludes with a discussion related to ensuring the validity and trustworthiness of the study.

FINDINGS AND DISCUSSIONS OF THE EMPIRICAL INVESTIGATIONS: Chapter 5 will present the data collected during the industry interviews and alumni questionnaires. In this chapter I will identify themes emerging from the data collected during interviews and surveys. The conceptual framework developed from the literature review in Chapter 2 will be used as a lens through which the identified themes will be interrogated. I will conclude by proposing a theoretical framework of

mechanisms that could conscientize industry expectations regarding design graduates.

CONCLUSIONS AND IMPLICATIONS: In Chapter 6 a summary of the findings will be presented and the subsequent implications of the study will be discussed. The chapter will conclude with a discussion on the contribution of the study to the field of design education and possible further research.

CHAPTER 2 THEORETICAL PERSPECTIVES

2.1   INTRODUCTION

In this chapter the concept of conscientization will be defined. Critical citizenship and globalization discourses will be explored with an interpretive research approach to identify pertinent themes that could be used for the analysis of data related to industry expectations (see Chapter 6). To facilitate the interpretive research approach adopted for this study, the investigation of critical citizenship and globalization discourse will follow a rich narrative. To conclude the chapter a conceptual framework of the study will be illustrated.

2.2   CONSCIENTIZATION

Paulo Freire is described as a "radical Brazilian" (Gibson, 1999:129) who drew from Catholic liberation theology and Marxist ideas to advocate critical consciousness. Freire (in Mayo, 2004) argues that education is always a political act that involves social relations that hence involves political choices. For Freire questions such as *What?*, *Why?*, *How?*, *To what end?* and *For whom?* are central to educational activities. Educators will be guided in any critical educational project through the answers given to these kinds of questions. Freire emphasizes the notion that 'neutral' education does not exist and is furthermore of the view that education can either 'domesticate' or 'liberate' (Mayo, 2004). Education can either perpetuate exclusion and injustice or it can help us construct conditions for social transformation. Freire views all education in a capitalist environment as oppressive (Palmer *et al.*, 2001).

It is this oppressive nature of capitalist education that led Freire to develop his theory of emancipatory education. His approach to education is that it should help us understand the world we live in and can make us better prepared to transform it, thereby liberating us from oppression (of whatever kind). This transformation, however, can only happen if education is "deeply" (Palmer *et al.*, 2001:130) connected to the realities of life and the struggles to alter that life. The ability to "read" (Palmer *et al.*, 2001:130) the world around us is central to his theory and is supported by his own essence of praxis for liberation.

Freire (in Palmer *et al.*, 2001) also argues that through "doing" humans make history and thereby become more human. Both the educator and the students should partake in this process of doing and history-making. He highlights the role of educators to struggle with dominant cultures[2] within society as well as themselves to better understand society's cultural and political function. Knowledge already possessed by students must also be used to re-appropriate dominant knowledge for their own liberation (Palmer *et al.*, 2001).

Freire's *Pedagogy of Hope* (1994) aims to make educators and pupils understand that we should leave the world better and happier than we found it by separating ourselves from mechanistic thinking, what Freire calls the "bureaucratization of the mind" (Allsup, 2003:163). Freire (in Palmer *et al.*, 2001) ultimately developed a pedagogical process called 'conscientization' that is "grounded in the social and cultural realities of the teachers and students" (2001:131). Freire is especially successful in using this technique to teach adult literacy.

Freire (1972) defines three stages in the process of conscientization. He describes the first stage as "magical awareness" (1972:51) that relates to events that is unexplained or beyond the individual's understanding. The second stage is described as "naïve awareness" (1972:51) where individuals are complacent and freely accept the situation in which they find themselves without having a full understanding of that particular situation. Freire describes the third stage as "critical awareness or consciousness" (1972:51) that requires from individuals to be aware of the influences of those who exert power over them. He describes conscientized individuals as "knowing subjects [who] achieve a deepening awareness both of the socio-cultural reality which shapes their lives and of their capacity to transform that reality" (1972:51). Freire further states that "transforming action can create new realities, which makes possible a fuller humanity" (1972:29).

The Freire Institute (2014) describe conscientization as follows:
> "The process of developing a critical awareness of one's social reality through reflection and action, action is fundamental because it is the process of

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[2] To be defined later.

changing the reality. Paulo Freire says that we all acquire social myths which have a dominant tendency, and so learning is a critical process which depends upon uncovering real problems and actual needs."

(2014:http://www.freire.org/component/easytagcloud/118-module/conscientization/)

The aim of this study is to conscientize industry expectations of design education at UoTs by using the lenses of critical citizenship and globalization. It is imperative that the notion of conscientization be dichotomized to clarify exactly what is implied when calls are made for conscientization. From the explanation presented above, the following key characteristics of conscientization can now be identified:

2.2.1 Key characteristics of conscientization

- Conscientization will only develop in a learning context.
- Awareness of social reality is crucial.
- The development of critical awareness aimed at changing reality through reflection and physical action.
- Acknowledge that social myths are by nature dominant.
- Learning must be aimed at uncovering real problems and actual needs.

In the following section I will examine the discourse of critical citizenship to identify how it can be utilized to support the key characteristics of conscientization as described above.

2.3   THE CRITICAL CITIZENSHIP DISCOURSE

The critical citizenship narrative will be introduced with a discussion of the relationship between art, design and society to contextualize the role of critical citizenship within design education. Thereafter the following themes will be discussed in relation to the purpose of the study: (1) the difference between citizenship and critical citizenship, (2) the notion of critical citizenship in a post-apartheid South Africa, (3) citizenship issues that education affects and is affected by, and (4) strategies to resolve citizenship issues that education affects and is affected by. A discussion of pertinent themes identified in the critical citizenship

discourse relevant to the key characteristics of conscientization as identified in section 2.2.1 will conclude the chapter.

2.3.1 Art, design and society

My decision to select critical citizenship discourse as a lens through which to view the stated research problem of this study is based on the inseparable relationship between art, design and society. The reference to art or artists in this section is supported by the notion that art is the historical foundation of design and designers (commercial art). For the purpose of creating a rich narrative for this study, these terms will be used interchangeably.

Since the beginning of recorded history civilizations were measured by their artistic legacy. Social, political and economic systems can be forgotten in history while only the artefacts created by them are left to tell their story. The prolific production of Roman, Greek and Egyptian art during the height of their civilizations is the only remaining evidence of these 'glorious' times that is still seen as a measure for greatness in any civilization (Wang, 2013; Morris, 2013). This notion of art being a measure for how civilized a nation is, was effectively used by the African colonialists to perpetuate the notion that Africans are barbaric, thereby justifying their own barbaric actions. The apartheid regime in South Africa also used this 'weapon' by completely erasing the African artefact from public view. Without acknowledging the art (and by implication design) of a nation, there is very little else left to identify them by. It can thus be argued that society (as a civilization) is art (Abdi, 2005).

Art and design as a manifestation of the identity of a nation positions it as an extremely powerful medium. With the focus of this study on conscientization, the relationship of art and design to society is thus viewed from a political and power perspective. Art and design will inevitably be used to demonstrate or support power. Dictators such as Hitler and Stalin perpetuated their power through gigantic public art works (Campbell & Martin, 2006:212). In contrast, art can also be used to destroy and question power. Hitler and Stalin's gigantic public art works were the first objects to be mutilated when their power crumbled. The provocation created by Brett Murray's painting titled *The Spear* in 2013 is also an example of the 'questioning' of power and the nature of citizenship in South Africa. It should also be noted that one of the most important aspects of a society that can be measured

through art and design is the health of a nation. When art and design are vibrant and reach through all political and economic spheres in a society, it is a clear indication of a civilization that has dealt with its demons and that citizens are busy with their 'higher order'[3] needs (Herron, 2009).

By foregrounding the political role of art and design in society, the reason for the present study's focus on conscientization can be justified. A critical awareness should be developed by young designers to enable them to use the power of design responsibly. For centuries the people of South Africa were governed by systems of oppression and apartheid. Everything that could be described as the antithesis of the principles of the modern day notion of citizenship was part of the daily life experience of its entire people. Whether one was on the receiving or delivery end of these unjust systems, it made a fundamental impact on the fabric of South African society.

The practice of critical citizenship, i.e. the unique 'critical' interaction between the individual and his or her society, is taken for granted in many democracies throughout the world. It stands to reason that in a young democracy with such a dysfunctional past as is the case in South Africa, the concept of critical citizenship will face several challenges. My focus on critical citizenship in South Africa can be justified as timely and relevant as it can play a key role in developing a critical awareness with young designers that will be pivotal in the process of the conscientization of the South African design industry. Several authors in the field of citizenship made this call for action by artists and designers. Randy Martin advocates the importance of Art Schools and Faculties to be the places where artists (and by implication also designers) should be honed for their role in civic engagements and should furthermore aspire to confer "artistic citizenship" on their graduates (Campbell & Martin, 2006:17).

It should, nevertheless, also be noted that citizenship can have problematic dimensions and should not be seen as a magic wand to solve societal problems. Martin (Campbell & Martin, 2006:17) highlighted one such problematic dimension

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[3] I am referring here to Maslow's hierarchy of needs.

when he referred to several historic case studies which supported his argument that any attempt to create artistic citizens that will be "exemplary representative[s] of the nation" would ultimately fail. He suggested that art will more likely be the voice of the minority or marginalized due to its nature and history. Martin (in Campbell & Martin, 2006) concludes by suggesting that art controversies can be used to better understand the perceptions that society has of artists and vice versa. He also states that artistic citizenship could be strengthened if artists communicate and "critique" the meaning of their work in partnership with their public. Martin also supports the suggestion that the artistic citizen must create the opportunity for society to gather and "pause to reflect on what it means to be together" (Campbell & Martin, 2006:16).

Campbell's (in Campbell & Martin, 2006) focus on the role of arts in a time of crisis identifies another problematic dimension of critical citizenship that further defined the nature of the relationship between individual artists and society. Through historic examples from the USA and several other countries she paints a picture of political systems in crisis that marginalize artists. This situation, according to her, is perpetuated by the lack of artists to frame a proper debate around the role and purpose of the arts that will resonate with a wider audience than just the cultural elite. She continued by describing the functioning of the NYU Department of Art and Public Policy to propose a solution to the aforementioned problem by "teaching [students] a way of thinking that, as it observes the world closely, is assertive, defiant and informed" (Campbell & Martin, 2006:30).

In addition to the problems identified above, it should also be stated that Leydet (2011) argues that the notion of citizenship is generally challenged on two levels. Leydet argues that globalization firstly challenges the belief that citizenship relies on the territorial nation state and, secondly, that the notion of citizenship is challenged by the ever-increasing diversity or pluralism of the nations of the world. Cultural and social pluralism also has other implications on the conceptions of citizenship in that the question is raised if citizenship should recognize instead of transcend difference. Leydet thus questions what the implications of "recognizing difference" (2011: http://plato.stanford.edu/cgi-bin/encyclopedia/archinfo.cgi?Entry=citi-zenship) will be on the notion that citizenship should strengthen social cohesion. The fragile relationship that exists between the collective and individual in a democratic state is

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another problem that impacts significantly on the cognizance of citizenship. The history of human rights is riddled with struggles where humanity endeavoured to find an acceptable balance between these two elements of society (Gross, 1998).

Rajagopal, in his essay titled "Art for Whose Sake?" (in Campbell & Martin, 2006:137), argues that the growth in self-awareness helped on by modernization will cause more people to claim their citizenship, but that this must always be seen in context of their circumstances. He states that the cultural context of art will inevitably dictate the norms used to judge it and that the art label will only stick "when it is backed by power" (in Campbell & Martin, 2006:137). He proffered examples from previous colonial countries that connected symbolic political meaning to artefacts during their liberation struggle. Through case studies from India he also warns that artistic citizenship can easily be construed into "cultural particularism and in exclusive identities that are affirmed through the exercise of violence" (in Campbell & Martin, 2006:149).

In his essay titled "Public and Violence", Yudice debates the power of culture in the "new economy" and how it is moulded as "a resource with which to solve social and economic problems" (in Campbell & Martin, 2006:151) without necessarily completely losing its autonomy. Through case studies he illustrates how art is used by and for the subaltern to afford them a voice and "citizenship" (in Campbell & Martin, 2006:157). Yudice also led me to the term 'representational violence' where utterances intend to incite violence towards persons with recognizable social identities, for example members of certain religious and ethnic groups, thereby highlighting the fundamental violent nature of the process of negotiating the relationship between the artistic citizen and the community (in Campbell & Martin, 2006).

The relationship between citizenship, art, design and society can be described as multifaceted; however, within the focus of this study it is necessary to highlight the emancipatory role that art and design can bring to the notion of citizenship. The artistic citizen (or designer citizen) can use his or her art (or design) to bridge fractures in communities with the aim to make them points of unity instead of rifts. The subaltern, minority or marginalized can find a voice through the artistic citizen. Such a citizen will also create opportunities for communities to come together and

reflect on society. There are also many other obvious benefits associated with citizenship in particular societies (such as a sense of belonging, access to funding and amenities and so forth).

The following section will focus on clarifying the difference between the concepts of citizenship and critical citizenship; this is necessary as the traditional notion of citizenship takes on a new dimension when the adjective 'critical' is added thereto.

2.4   DIFFERENTIATING CITIZENSHIP AND CRITICAL CITIZENSHIP

2.4.1 Citizenship

The concept of citizenship in the modern day sense of being a "political conception of national interest" derived much of this meaning from the work of Max Weber (Barbalet, 2010:201). The traditional notion of citizenship has three core frameworks, namely the legal, political and identity dimensions that are framed within primarily the liberal or republican models (Leydet, 2011).

The liberal model of citizenship is based on individual liberty; "[i]t prioritizes the rights of individuals to form, revise, and pursue their own definition of the good life, within certain constraints that are imposed to promote respect for and consideration of the rights of others" (Abowitz & Harnish, 2006:661). The republican model of citizenship is based on political communities. The focus is on voting, party politics and civic activities. Civic republicans wish to promote a civic identity among young people characterized by commitment to the political community, respect for its symbols, and active participation in its common good (Abowitz & Harnish, 2006).

2.4.2 Critical citizenship

The fundamental characteristic of critical citizenship is that it challenges the liberal and republican models of citizenship, especially the meaning of civic membership, civic identity, and civic engagement. Within the ambit of critical citizenship discourse, the following sub-discourses can be identified: feminist, reconstructionist, cultural, queer, and transnational. Feminist discourses of citizenship focus on "gendered thinking and constructions" (Abowitz & Harnish, 2006:667). Cultural citizenship discourses of citizenship focus on the harmful effects of citizenship on individual cultural identities, especially for ethnic or language minorities.

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Reconstructionist discourses of citizenship focus on "progressive and neo-Marxist histories" (Abowitz & Harnish, 2006:653–667) and the neglect of critical participation in 'democratic' societies are foregrounded. Queer discourses of citizenship focus on postmodern thinking to promote the notion of "citizenship not simply as a status, membership, or stable identity, but as a performance of civic courage and risk" (Abowitz & Harnish, 2006:667). These discourses have the aim of promoting human freedom with a "focus specifically on exclusions based on gender, culture, ethnicity, nationality, race, sexuality, or socio-economic class" (Abowitz & Harnish, 2006:667).

The problem with the critical citizenship discourse, however, is that it is limited to 'academic' discussion with little evidence of it in current society (Abowitz & Harnish, 2006; Lombardo & Verloo, 2009). From the above description of critical citizenship the relationship between industry expectations from design graduates and Freire's notion of conscientization becomes clearer. Freire's argument that learners should be able to "read" (Palmer *et al.*, 2001:130) the world around them is fundamental to all the different views prevailing in the critical citizenship discourse.

2.4.3 Critical citizenship in a post-apartheid South Africa

The focus of this section is on contextualizing critical citizenship within the South African educational environment. Critical citizenship discourse has found resonance and relevance in the young South African democracy. Authors such as Comaroff and Comaroff; Costandius; Goebel; Hammett and Staeheli; Msila; Schoeman; Seroto; Waghid; Enslin as well as Ramphele discussed issues of critical citizenship in the context of South African education (Comaroff & Comaroff, 2003; Costandius, 2014; Goebel, 2011; Hammett & Staeheli, 2009b; Msila, 2007; Schoeman, 2006; Seroto, 2012; Waghid, 2004; Enslin, 2003; Ramphele, 2001).

Enslin (2003) observes that the planning for active and inclusive critical citizenship by the South African government is strained by popular misconceptions. These misconceptions were formed by the previously disadvantaged communities that critical citizenship entails access to "opportunities and socio-economic goods" (Enslin, 2003:75). The development of a culture of inclusive critical citizenship in South Africa is thus heavily reliant on the success of government to deliver on socio-economic rights of the previously disadvantaged. The effects of this situation is that

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in the long run the preoccupation with entitlement and the accumulation of wealth could erode the willingness to partake in actions aimed at the common good of society as a whole.

Ramphele (2001) identifies several threats to the development of democratic critical citizenship in South Africa. She highlights the practice of political groupings to protect at all costs their members that committed cardinal sins against the democracy as one of the biggest threats to the formation of a healthy conception of critical citizenship. She further points to discriminatory traditional practices of some ethnic groups. Within these traditions the rights of individuals are not weighed as heavily as the rights of the community and people in power, thereby undermining the liberal notion of critical citizenship. Ramphele clarifies the problematic situation of critical citizenship in a democratic South Africa as one where the perfect balance must be found between the rights of the collective and the individual.

Gyekye (as cited by Waghid [2004]) raises the issue of extending "moral sensitivities" (2004:536) to people from different cultures to build a sense of compassionate critical citizenship. However, Waghid states further that this will not be possible without appropriately trained teachers that can facilitate such a process.

Hammett and Staeheli (2009) identify the continued disparity in terms of transport, nutrition, health, and safety as some of several social problems that pose a threat to a healthy sense of critical citizenship. They also highlight the problem that children in privileged situations do not perceive the gap between them as nearly as big as those children that are in less fortunate situations.

2.4.4 Critical citizenship issues that education affects and is affected by

In the higher education context of this study the relevance of critical citizenship to education must be highlighted. Kymlicka (as cited by Waghid [2004]) emphasized the importance of responsible critical citizenship for any education policy to succeed. Without the commitment from society to play their part and take up their responsibilities, critical citizenship education will undoubtedly fail.

Enslin (2003) commends the post-apartheid participatory school governance model that included parents and learners. She proposes that further training for members

of school governing bodies will entrench the notion of critical citizenship even further. Enslin also lauded the *Manifesto on Values, Education and Democracy* (Department of Education [DoE], 2001) issued by the Department of Education as a guide that is well balanced between the notion of participatory critical citizenship and the values entrenched in the Constitution of the Republic of South Africa.

Ramphele (2001) highlights the plight of higher education institutions that are suffering under mismanagement due to the practice by government to politicize such appointments. She calls for greater participation by all stakeholders in this appointment process to thereby bring wisdom to the process and counteract the negative perception created by weak appointments that reinforced racist notions of ineptness of the African race to perform in positions of power. She also identified the high prevalence of illiteracy in especially the rural areas as a stumbling block because people do not have the vocabulary to protect their own rights and practice democratic critical citizenship.

According to Ramphele (2001), solidarity groups also pose a threat to healthy conceptions of critical citizenship in education. She criticises the *South African Democratic Teachers' Union* that has effectively blocked many reasonable reforms in the education system; she is furthermore of the opinion that the post-apartheid government must still learn how to balance the rights of interest groups with that of the individual.

Hammett and Staeheli (2009) describe the current critical citizenship education in South African schools as too abstract for learners and state that learners cannot relate critical citizenship to their everyday lives. Seroto (2012) highlighted the lack of critical thinking and dialogue regarding critical citizenship during the apartheid era as a serious gap that should be addressed in the post-apartheid critical citizenship education.

2.4.5 Strategies to resolve critical citizenship issues in education

The critical issues related to critical citizenship education identified in par. 2.4.3 above must be addressed as a matter of urgency if the notion of critical citizenship is to be developed in a democratic South Africa. The various authors cited in par. 2.4.3 also identified recommendations or identified good practice that should be further developed to ensure participatory critical citizenship in South Africa.

Mattes (as cited by Enslin [2003]), provides a solution to the tension between popular and official conceptions of critical citizenship by proposing that civic education in schools should focus on teaching the capacities to effectively participate in politics together with the fundamentals of democracy. Ramphele (2001) argues that the misconceptions of critical citizenship in South Africa should be addressed through several interventions. She advocates, firstly, an educational process focused on making white South Africans aware of their unconscious racist assumptions. Secondly, black South Africans must come to terms with the reality that all South Africans were tainted by the history of their country. Thirdly, and finally, she stated that white South Africans will have to be willing to participate in both the liberal and civic notion of critical citizenship if they want to keep on claiming equal rights as citizens.

Waghid (2009) advocates instilling compassion into the education system. If that can be achieved learners will intuitively act against situations where the dignity of any person is under threat. He also suggests that South African universities should become actively involved in uplifting disadvantaged communities, especially since the gap between rich and poor is still increasing. Hammett and Staeheli (2009) emphasize the role of the school environment and experience in critical citizenship education. They advocate for a school environment that must be a true enactment of a deeper engagement with critical citizenship. The values that society wishes to foster through critical citizenship must be highly visible in the everyday routine of schools.

Teacher and learners must be seen doing what they are teaching and learning in the critical citizenship curriculum. Seroto (2012) recommends that diversity studies must be included throughout school curriculums. The critical citizenship curriculum should also include aspects such as histories of indigenous people, how government works, the Constitution, and the rights and responsibilities of citizens. There should also be a focus on skills development, problem-solving abilities and critical thinking coupled with critical citizenship.

The problem with the conception of critical citizenship in the new South Africa is fundamentally created by the disparity in the resources and living standards of our population. What the citizens of this country will do with their citizenship will ultimately depend on the size and nature of the gap between the richest and the

poorest. We all have to actively guard against replacing a racial divide with an economic divide based on social standing created by wealth. The conscientization of design education should focus on developing a deeper understanding of pertinent issues such as the economic divide in the South African society.

2.4.6 The relevance of critical citizenship for conscientization

The thematic analysis of data gathered related to industry expectations of design graduates in this study requires that pertinent concepts of critical citizenship be identified. The identification of these concepts will be done through aligning critical citizenship discourses with the key aspects of conscientization.

Table 2.1: Alignment of critical citizenship concepts with the key aspects of conscientization

Key aspects of conscientization	Themes in critical citizenship	Core concepts to be used for analysis
A learning context	• Focus on skills development, problem-solving abilities and critical thinking.	• Problem-solving • Critical thinking • Skills development
Awareness of social reality	• Awareness of exclusions based on gender, culture, ethnicity, nationality, race, sexuality, or socio-economic position. • Acceptance of diversity.	• Diversity • Discrimination
Development of critical awareness through reflection and physical action to change reality	• Critical awareness of meaning of civic membership, civic identity, and civic engagement. • Effective participation in politics and democracy. • Promoting human freedom. • Acting out civic courage and risk-taking.	• Civic engagement • Civic identity
Acknowledge that social myths are by nature dominant	• Valuing individual cultural identities, especially ethnic or language minorities. • Dangers of gendered constructions and thinking. • Awareness of racist assumptions.	• Cultural identity • Gendered constructions • Racist assumptions
Learning is aimed at uncovering real problems and actual needs	• Neglect of critical participation in "democratic" societies. • Equal rights as citizens not guaranteed. • Social disparity threatens healthy citizenship.	• Social disparity • Apathy

2.4.7 Conclusion

In this section the concepts of citizenship and critical citizenship were investigated. Core concepts related to the discourse of critical citizenship were aligned to the concept of conscientization. In the following section, the same process will now be followed to identify key concepts within the globalization discourse.

2.5   THE GLOBALIZATION DISCOURSE

In the following section the notion of globalization will be discussed. The relationship between globalization and critical citizenship will be highlighted to contextualize the literature within the framework of this study. The allure as well as dangers of global citizenship will then be discussed to highlight core themes that could be synthesized with the notion of conscientization. A discussion of pertinent concepts identified in the globalization discourse relevant to the key characteristics of conscientization as identified in Table 2.1(p.21) above will conclude the chapter.

2.5.1 Defining globalization

Throughout the history of civilization, continual processes of development and transformation created the world as we know it today. It can be argued that with the current development of globalization we cannot continue talking about a 'normal' process of development and transformation. Giddens (2002) argues that the past era of the nation state is over and that the sovereignty of nations and the clout of their leaders are ever decreasing. He also identifies "reverse colonization" (2002:34) whereby non-western countries are now influencing the West for the first time in history. The current growth of instantaneous electronic communication is also seen by Giddens (2002) as a life-altering factor that is changing the fabric of society in ways never seen before.

In defining globalization, Giddens (2002) identifies two distinctive views in the globalization debate. According to him the "sceptics" will make globalization out as "just talk" while the "radicals" will argue that globalization is "very real and can be felt everywhere" (2002:25). The economics of the global citizen in the positivist view will be free of trade barriers driven by integrated open markets. Technology and information available to all will no longer have national or cultural borders (Ferraro in

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McDougall, 2005). Giddens (2002) identified political, technological, cultural and economic systems as key areas in globalization that have been profoundly influenced by the "developments in systems of communication, dating back only to the late 1960s" (2002:28).

An analytical framework developed by Held, McGrew, Goldblatt and Parraton (Held *et al.*, 2012) offers a more current and sophisticated understanding of globalization. They describe globalization as –

> "a process (or set of processes) which embodies a transformation in the spatial organization of social relations and transactions – assessed in terms of their extensity, intensity, velocity and impact – generating transcontinental or interregional flows and networks of activity, interaction, and the exercise of power" (2012:67).

However, the argument put forth by Held et al. (2012) could best describe the peculiarity of our current experience of globalization when he stated that globalization should rather be described in terms of how 'thin' or 'thick' (2012:77) it is at any given time. Currently we are experiencing a particularly 'thick' development of globalization because it "involve[s] many relationships that are intensive as well as extensive: long-distance flows that are large and continuous, affecting the lives of many people" (2012:77).

Hardt and Negri (2012) propose another hypothesis to define globalization that could be closer related to the South African and conscientization context. They posit that globalization can be defined as a new "Empire"[4] (2012:53). The forces of globalization created an Empire that diminished sovereignty and the grasp of political power. The Empire also exists without a centre of power or any borders – to such an extent that the First, Second and Third World increasingly find themselves within each other. Hybrid identities, flexible hierarchies, and plurality also characterize the Empire.

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[4] This reference to Empire is something completely different from what was part and parcel of Imperialism.

In very simplified terms globalization can thus be described as those planned, systematic, global processes that affect time (e.g. events can become 'instantaneous') as well as space and thereby impact on all spheres of life. This impact is also seen within the critical citizenship discourse as will be demonstrated in the next section. The relationship between critical citizenship discourse and conscientization was established earlier in this study. To further support the decision to also include globalization in this study aimed at conscientization of the design industry, I will now discuss the relationship between globalization and critical citizenship.

2.5.2 The relationship between globalization and critical citizenship

The relationship between globalization discourse and critical citizenship is most evident when the notion of 'global' citizenship – as opposed to critical citizenship – is explored. Nussbaum (2002:292) identifies the requirements of being a citizen in an "era of global connection" as follows:

> "adults who can function as citizens not just of some local region or group but also, and more importantly, as citizens of a complex interlocking world – and function with a richness of human understanding and aspiration that cannot be supplied by economic connections alone".

Nussbaum's description of global citizenship can be correlated with the key concept of critical citizenship requiring critical awareness of the meaning of civic membership, civic identity and civic engagement, thereby advancing a "richness of human understanding" (2002:292). Nussbaum's description of global citizenship also echoes the problems identified in critical citizenship such as neglect of critical participation in democratic societies, that equal rights of citizens are not guaranteed and that social disparity threatens healthy citizenship.

Osler and Starkey (2003:252) argue that the current globalization requires cosmopolitan citizenship. They define the term cosmopolitan citizenship as follows:

> "Cosmopolitan citizenship implies recognition of our common humanity and a sense of solidarity with others. It is insufficient, however, to feel and express a sense of solidarity with others elsewhere if we cannot establish a sense of solidarity with others in our own communities, especially those others whom

we perceive to be different from ourselves. The challenge is to accept shared responsibility for our common future and for solving our common problems."

Osler and Starkey's description of global citizenship can be correlated with the key concept of critical citizenship requiring acceptance of diversity and that individual cultural identities (especially ethnic and language minorities) be valued.

McDougall (2005:3) defines global citizenship as:

"a moral disposition which guides individuals' understanding of themselves as members of communities – both on local and global levels – and their responsibility to these communities. Full human potential is realized when global citizenship is materialized into action through one's participation either on a local or international level."

McDougall's description of global citizenship can be correlated with the key concept of critical citizenship requiring effective participation in politics and democracy, as thereby individuals will develop an understanding of themselves as members of communities.

According to Andreotti (2006:48), global citizenship education should entail the following strategies, namely to:

"Empower individuals to reflect critically on the legacies and processes of their cultures, to imagine different futures and to take responsibility for decisions and actions. Promoting engagement with global issues and perspectives and an ethical relationship to difference, addressing complexity and power relations."

McDougall's (2005) description of global citizenship can be correlated with the key concept of critical citizenship requiring a focus on skills development, problem-solving abilities and critical thinking as well as the dangers of gendered constructions and thinking and an awareness of exclusions based on gender, culture, ethnicity, nationality, race, sexuality, or socio-economic position.

The 'critical' view of citizenship was also echoed in globalization where authors levied criticism against the 'positivist' views of globalization. With this 'positive' view

of global citizenship comes many loaded questions. Dobson (as cited by Andreotti [2006]) captures the essence of the problems with this 'utopian' view of the global citizen. Dobson (Andreotti, 2006:44) asks –

- Who is this global citizen?
- What should be the basis of this project?
- Whose interests are represented here?
- Is this an elitist project?
- Are we empowering the dominant group to remain in power?

2.5.3 Design students as global 'critical' citizens

A collaborative project between my students and a group of design students from New York has firmly established my own view of design students as global citizens. The design industry can also be described as one of the vehicles for globalization. As communication designers it is our mission to ensure global brand awareness and consistency in messaging. All of this we achieve with extensive use of our 'weapons of mass globalization' – the Internet, ADOBE and APPLE. My argument is supported by the popular notion of global citizenship that hinges on the concepts of "one integrated world of rapid communications, transnational networks, and global financial capital" (Eriksen, 2014:357).

I am fortunate (or maybe unfortunate) to be able to declare that I believe my students and I to be global citizens; we have regular meetings with students and colleagues in New York and I interact with my family members in New Zealand, Canada and Dubai on a regular basis. I live in Pretoria but I am enrolled for postgraduate studies in Stellenbosch. While being critically aware of inequalities that fundamentally impact on individuals' ability to become global citizens, it is important to ask oneself who this global citizen is. As an educator in higher education I tend to assume that all my students are global citizens by virtue of the technology available to them as well as the exposure gained through international projects in our programme. As an educator I should, however, always ask myself: How do I inspire individuals to think of themselves as members of this larger global society as well realizing their local responsibilities?

One answer to this question, as I realized from my own experience, is to be aware of the fact that even with all the tools and opportunities available to them many

people may not be able to become 'instant' global citizens. As an educator in a multicultural setting I should on a daily basis become more and more aware of the nature of each of my students' 'critical citizenship'. It is also of crucial importance to recognize the role of educational institutions in overcoming the barriers to become global citizens (Moloi *et al.*, 2009). The essence of my experience with a particular student was aptly captured by Dobson (in Andreotti, 2006) in the following citation: "Globalization is ... an asymmetrical process in which not only its fruits are divided up unequally, but also in which the very possibility of 'being global' is unbalanced" (2006:43).

Eriksen (2014) argues that the effects of globalization should not be labelled as good or bad but should rather be described as "complex" and that globalization "influences people's lives differently in different societies and different groups in the same society" (2014:383). This complexity can also be assigned to the notion of global citizenship. Although the idea of global citizenship can be traced back into history, it is imperative that the current conception of the global citizen be seen as different to anything similar that humanity experienced before. The uniqueness of the current notion of global citizenship can be attributed to three main 'events': (1) the end of the Cold War, (2) the birth of the Internet, and (3) identity politics. The increased global economic activity after the Cold War coupled with the explosion of communication technology caused by the Internet and increased tension caused by closer cultural relations between nations and individuals have created an ideal climate for either the 'perfect globalization storm' or for possibly the next step of human evolution.

This sense of uncertainty as to what the future holds will affect higher education; Barnett suggests that with the complexity evident in society, educators and students must be equipped for learning in an uncertain future that will require an "ontological turn" (2004:247). Barnett argues that "[i]t is learning for an unknown future that enables the self to come to understand and strengthen itself" (2004:260).

Considering, as identified by Eriksen, the impact of the following events on South Africa, namely (a) the fall of communism[5] that destroyed much of the apartheid regime's reason for existence, (b) the role of the media in defending freedom of speech in our new democracy, and (c) incidents of xenophobia in our country, it is clear that South Africans in particular are living in a completely different world from only 20 years ago. South Africa was pushed into the global arena as a 'rainbow nation' after being in exile for many years. Dealing with this new-found role and grappling with our hard-won democracy require a deep understanding and preparedness for our new role as global citizens. The question of how design students must engage with this newly acquired 'global citizenship' is only now being contemplated within South African design education.

2.5.4 The allure and dangers of global citizenship

It can be argued that global citizenship can have as many disadvantages as it has advantages. It is thus critical to understand that in some instances global citizenship can be to the detriment of the disempowered and unconnected. As such the need to educate designers to prepare them for global citizenship is crucial (Andreotti, 2006; Osler & Starkey, 2003; Banks, 2008). Design students need to be aware of the neoliberal and capitalist own interest that could destroy everything that is beneficial as far as globalization is concerned. It should also be noted that in the meantime the discourse on globalization has moved on to "alterglobalization", a reaction to the inequalities created by global neoliberalism (Eriksen, 2014:302).

To identify key aspects of globalization relevant to the conscientization of the design industry, it is necessary to take note of perceived advantages and dangers identified by pertinent authors in the field of globalization. To discuss the allure and dangers of global citizenship, I identified the discourses attached to the sceptics and 'globalisers or radical' views on globalization as identified by Eriksen and Giddens (2014; 2002). These views include discourses on cultural world integration, state sovereignty, a single playing field, inequality, hybridity and cosmopolitanism as well as a world going through change.

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[5] The apartheid regime used the danger of communism (the so-called "Rooi Gevaar" [lit: "Red Danger"], as a fundamental reason for its warmongering in Southern Africa.

I see myself as also belonging to the group of radicals that are excited and intrigued by the possibilities of 'positive' globalization. My enthusiasm was greatly fired after reading *The Tipping Point: How Little Things can make a Big Difference* (2002)[6] by Malcolm Gladwell. Although he does not refer to globalization specifically, his book exemplifies the notion that one small positive action can have a positive global effect, an idea that I believe will be fundamental in giving global citizenship a positive role in design education.

I furthermore share McDougall's (2005) view on moral global citizenship, namely that "one's actions impact others both on local and global levels; thus one has an obligation to make a positive contribution in her or his society" (2005:27).

2.5.5 Globalization and cultural production

Steers (2009) warns against the view advocated by some visual culture scholars that art (and design) education can contribute to the "globalization of culture" (2009:314). He urges for restraint and careful consideration by all role players before embarking on such a direction due to the complexity of the situation. Steers highlights various discourses in the field of visual culture to explicate the complexity of the field. He also defines the aim of visual culture or visual literacy as "a set of critical tools for investigating the visual world" (2009:315). Several authors in the field raised similar concerns, especially in light of the effects of mass production and the global marketing 'machines'. It is my premise that as a design educator primarily concerned with visual communication design, it is crucial to have a deep understanding of any critical tools that will assist with investigations into understanding the 'world' of visual communication.

The globalization of visual culture is not universal. The utopia of ending "destructive cultural differences through globalization" (Steers, 2009:314) may be the experience of some technological and economically privileged individuals that are well connected. The majority of humanity has yet to be connected to the most basic of communications network infrastructure. The localized realities of the "unconnected"

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[6] Although some reviewers of this book tried to discredit the author's thinking as to why sometimes small things can have a massive positive effect, I support his view arguing that giving anyone the slightest hope of making a difference in the world is a worthy cause.

in this globalized world are often characterized by "depravation and degradation" that intensifies their inequality (Steers, 2009:314). The question should be asked if art education could achieve the utopian vision of creating cultural tolerance in a world characterized by increasing inequality, especially since globalization was described as "colonization by another name" (Steers, 2009:314).

Barber (in Steers, 2009) makes the point that "[w]e have globalized our economic vices crime, drugs, terror, hate, pornography, and financial speculation but not our civic virtues" (2009:314). Barber postulates that this situation is creating growing tension between those benefitting from globalization and "just about anyone else" (2009:316). Steers (2009) expresses the hope that interrogating and teaching the value of artistic expression of diverse cultures could address this tension.

2.5.6 Globalization, homogenizing and commercializing visual culture

Several authors question whether increased hybridity and homogeneity will promote cultural tolerance and postulate that it could rather have an opposite effect causing cultural resistance (Ashcroft *et al.*, 1998; Delacruz *et al.*, 2009; Steers, 2009). Bauman (as cited by Steers [2009]) argues that instead of homogenizing the "human condition" (2009:215), the technology that removed time and distance barriers had a polarizing effect.

The issue of cultural dominance that is intrinsic to globalization is highlighted as a concern in the globalization debate (Adams *et al.*, 2013; Marton *et al.*, 1984; Moloi *et al.*, 2009). Steers (2009) cites many authors that advocate idealized cultural pluralism but warns that such a situation is threatened by stereotypes, one-way cultural exchanges and power and money that easily 'overwhelm a culture'. Cultural interaction has often caused subjugation or looting of culture creating fear of globalization and growing cultural exclusivity that rejects any hybridity. Steers' primary argument about the homogeneity implicit in globalization is that such homogeneity is rather a product of cultural domination created through popular culture in film, advertising, music and television.

The devastating effect of homogeneity on the design styles of communication design students was clearly demonstrated by the collaborative project between my

South African students and design students from New York. When placed together, there was little difference between the design styles developed by the South African and American students. Technology, and especially software, effectively homogenized the design vernacular of the two groups.

Steers (2009) identifies the need for a different approach to art (and design) education to counteract the effect of dominant cultures in an increasingly globalized world. As such he suggests a framework for intercultural art education. Such a framework will consider cultural traditions and changes that convey "identities, values and aspirations" (2009:319). The aforementioned must then be brought into relation with global citizenship, sustainable development, conflict resolution, values and perceptions, diversity issues, human rights, social justice and interdependence. This framework must then be supported by an understanding of the way in which individuals and communities affect and are affected by others.

However, Ampuja (in Eriksen, 2014) also warns against this total neoliberalization of the world, citing the dangers of rational self-interest and the inherent hegemonic nature of globalization. Ampuja reiterates that globalization is often confused with neoliberalism; he states that this must be guarded against as the positive aspects of globalization become lost within the neoliberal paradigm.

2.5.7 Globalization and indigenous knowledge

The effects of globalization on visual culture as discussed above brings to the fore the importance of local cultural practice. It can be strongly argued that it will be beneficial to design education if, to a particular extent, design educators firstly act locally and then think globally. The rapid pace of change in the world has brought many people to the realization that they should self-examine – "to think about their accomplishments, the meaning and consequences of their endeavors, and to make any necessary changes to their outlook on the world" (Havel in McDougall, 2005:2). We must stop producing "narrow citizens" (Nussbaum, 2002:302) in our educational systems, we have to educate people to understand people who are different to themselves, we must teach children to imagine beyond their local setting. What this changing world now requires from its global citizens is "living in truth" (Havel in McDougall, 2005:18). We do not need to make grand gestures to make the world a

better place, we just need to incorporate small good deeds into our daily lives (McDougall, 2005).

The concept of indigenous knowledge has become a central theme in development and upliftment discourses. Akena (2012) highlights the fact that the definition of indigenous knowledge is as diverse as the academics that have tried to define it. Kincheloe (as cited by Akena) defines indigenous knowledge as:

> "a multidimensional body of understandings that have, especially since the beginnings of the European scientific revolution of the 17th and 18th centuries, been viewed by European culture as inferior, superstitious, and primitive. For indigenous people from North America, Australia, New Zealand, Africa, Asia, Oceania, and parts of Europe, indigenous knowledge is a lived world."

(2012:601)

With reference to various authors, Briggs (2013) describes the value of indigenous knowledge as problematic due to the primary meaning attached to it within particular localities. If this knowledge is removed from its environment, it becomes difficult to maintain its value. Briggs proposes that to address this problem, researchers should make a conceptual distinction between content and process in indigenous knowledge. Just as Briggs's attempt to solve the problematic nature of indigenous knowledge, designers should also develop concepts and systems to preserve the value of indigenous knowledge. It is only with a clear value of our 'own' indigenous knowledge that we will be able to fully embrace hybridity and cosmopolitanism.

2.5.8 Globalization, hybridity and cosmopolitanism

Eriksen (2014) describes the concept of hybridity as follows:

> "Hybridity directs attention towards individuals or cultural forms that are reflexively, or self-consciously, mixed – that is, syntheses of cultural forms or fragments of diverse origins. It opposes multiculturalism seen as nationalism." (2014:2955)

Eriksen attributes the concept of "cosmopolitanism" (2014:217) to Hegel and Kant whom developed the term to describe the "demand for equitable and respectful

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dialogue between the peoples of the world, regardless of their differences" (2014:217).

As global citizens we should embrace hybridity and cosmopolitanism as it will create a crucial shared space where we can "engage with our own and other perspectives to learn and transform our views, identities and relationships – to think otherwise" (Andreotti, 2006:49).

The notion of educating for cosmopolitan citizenship (implied global citizenship) is seen as crucial to develop the realization with people that they have rights and responsibilities and that this kind of education should not be limited to schools but should extend to the community. Osler and Starkey (2003:252) rightly point out that "[i]t is about equipping young people with the knowledge, skills and attitudes to enable them to make a difference".

Eriksen, however, points to the peculiarities of cosmopolitanism and hybridity by highlighting that mixing of cultures can take many forms and that it is often indicative of power discrepancies among the groups involved. He also states that cultural mixing does not create homogeneity but rather "new configurations of diversity" (Eriksen, 2014:362). I concur with this statement, as it has been my experience in the culturally mixed student groups I lecture that their cultural identity is overshadowed by their 'student' identity shaped within the melting pot of being a teenager in a city of learning.[7]

2.5.9 Globalization and inequality

In defence of globalization the argument is made that inequity is "chiefly growing within societies and not between societies" (Eriksen, 2014:362). The inequality that exists in the world is one of the major obstacles to achieving true global citizenship. The nature of this inequality can be seen on several fronts.

One of the dominant discourses related to inequality is the "North and South" (Andreotti, 2006:41) debate. The argument is made that countries in the northern hemisphere see themselves as the 'civilized world' that need to develop and uplift

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[7] Pretoria is shaped in many ways by its very large student population.

the countries in the southern hemisphere that is uncivilized and need their assistance to be able to develop. This biased approach can also be well illustrated by the tendency of 'western/northern' civilizations to describe their own art and culture as 'high art and culture' while 'southern' nations' cultures and art are described as 'craft'.

This North/South relationship can also be described in terms of individuals that have access to Internet and those that do not, irrespective of where they live. Spivak (as cited by Andreotti) states that "this global elite is prone to project and reproduce these ethnocentric and 'developmentalist' mythologies onto the Third World 'subalterns' they are ready to help to 'develop'" (2006:45). In my experience it is a common mistake made by design educators involved in community engagement to take the "developmentalist" (Andreotti, 2006:45) approach. I strongly believe that inexperienced design educators that will be involved in community engagement should be immersed in the North/South debate before any community engagement can take place.

It is commonly understood that the fundamental effect of globalization will be a better, wider and faster interconnection of people and processes. It is my experience that the level of connectedness of my students can also, in many cases, directly relate to their level of disconnectedness to the people and reality around them. My assertion is further supported by the behaviour of my own children whom, as connected citizens, have seen the whole world on their iPads. What is curious, though, is that when they are given the choice to travel or to stay within reach of the Internet, the latter would always win out. It is clear to me that globalization is something that has, and will remain to have, a fundamental impact on design education.

Steers (2009) warns against the dangers of thinking that a new global culture will create world peace and harmony. The world is increasingly becoming polarized due to cultural separatism and radicalism as people are holding on to what defines them and makes them different. It is my assertion that design educators should aim to create tolerance for cultural diversity (conscientize) while creating platforms for shared activity where new experiences can be created without threatening the global 'cultural biodiversity'. This will require that the notion of a global citizen be

propagated as something that in its essence captures every person's individual identity while embracing those shared experiences that will make the world we live in a better place.

In this section the allure and dangers of globalization were framed within the debates of cultural production wherein visual culture and indigenous knowledge was highlighted as specifically pertinent to the purpose of this study. The implications of hybridity, homogenizing and cosmopolitanism within the globalization debate were explicated and concluded with a discussion on inequality to contextualise the discussion in relation to the key concept of conscientization. In the following section, the relevance of globalization for conscientization is taken under consideration.

2.5.10   Relevance of globalization for conscientization

The thematic analysis of data gathered related to industry expectations of design graduates in this research requires that pertinent concepts in the globalization discourse be identified. The identification of these concepts will be done through aligning globalization discourses with the key aspects of conscientization.

Table 2.2: Alignment of globalization themes with key aspects of conscientization

Key aspects of conscientization	Themes in globalization	Core concepts to be used for analysis
A learning context	• Transformation of views, identities and relationships • Empowering youth to enable them to make a difference • Education for cultural tolerance (intercultural art education) • Education to counteract dominant cultures • Transformation in the spatial organization of social relations and transactions	• Transformation • Tolerance
Awareness of social reality	• Ethical relationships with global issues and perspectives • Awareness of complexity and power relations • Awareness of transcontinental or interregional networks • Awareness of common humanity and sense of solidarity with others	• Ethical relationships • Networks • Humanitarianism
Development of critical awareness through reflection and physical action to change reality	• Critical awareness of socio-economic relationships • Critical reflection on the legacies and processes of cultures • Critical awareness of individual identity • Embrace shared experiences • Awareness that full human potential is realized through participation	• Social awareness • Cultural awareness • Shared participation
Acknowledge that social myths are by nature dominant	• Acknowledge ethnocentric and "developmentalist" mythologies of global elite • To imagine different futures • Educate to imagine beyond local settings	• Elitism • Imagination • Tolerance
Learning is aimed at uncovering real problems and actual needs	• Problem of neoliberalism • Problem of cultural separatism and radicalism • Problem of increasing inequality in society • Problem of globalization of culture • Homogeneity could promote cultural resistance	• Neoliberalism • Radicalism • Separatism • Social inequality • Cultural genocide

In this section the concept of globalization was investigated. Core concepts related to the discourse on globalization were aligned to the concept of conscientization. The following section will focus on the development of the conceptual framework of the study.

2.6   CONCEPTUAL FRAMEWORK FOR THIS STUDY

In this section I will develop a conceptual framework to explicate my approach to the study. Rocco and Plakhotnik (2009) describe the function of a conceptual framework as follows: "a conceptual framework relates concepts, empirical research, and relevant theories to advance and systematize knowledge about related concepts or issues" (2009:128).

Primary concepts involved in this study are:
- Design education at Universities of Technology in South Africa.
- Industry expectations of design graduates from Universities of Technology.

Viewed through the lenses of:
- The critical citizenship discourse.
- The globalization discourse.

With the purpose of:

Conscientizing industry expectations of design graduates from UoTs.

In this study I relate the concept of design education with the concept of design industry expectations. The specific context of these two concepts will be described in detail in the next chapter. Empirical research that involves role players in both design education and the design industry will form the core of the study. Surveys with TUT alumni and interviews with design industry professionals will be used to analyse the nature and expectations of the South African design industry. This analysis will be viewed through the 'lenses' of critical citizenship and globalization theories to answer the main research question: *How can critical citizenship and globalization discourse be utilized to create critical awareness of pertinent social issues with design graduates at UoTs?*

The notion of critical awareness of pertinent social issues is labelled conscientization by Paulo Freire (1972). The decision to use critical citizenship and globalization theories as 'lenses' was taken because of current global discourses that address critical awareness of pertinent social issues through citizenship and globalization theories.

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I posit that by answering the main research question of this study, it will be possible to propose strategies to achieve the main aim of the study, namely to create a conceptual framework that supports theoretical concepts that could conscientize industry expectations of design education. If design students can be 'conscientized' before entering the design industry, they will in future become the force that will conscientize design industry expectations of design education at UoTs.
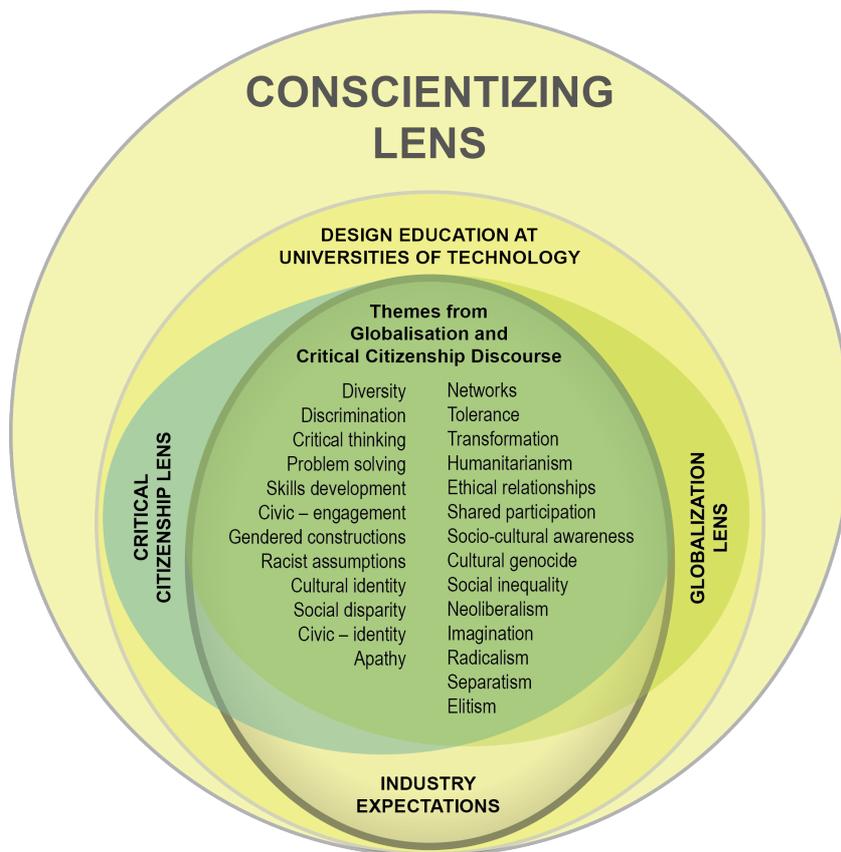
Figure 2.1 Conceptual framework for the investigation

2.7   CONCLUSION

In this chapter the concept of conscientization was introduced. Critical citizenship and globalization discourses were explored with an interpretive research approach to identify pertinent concepts that could be used for the analysis of data related to industry expectations (to be discussed in Chapter 5). In conclusion the conceptual framework of the study was illustrated. The next chapter will focus on describing the context wherein the research is situated.

CHAPTER 3 CONTEXTUALIZING THE STUDY

3.1   INTRODUCTION

This chapter describes the context wherein the research is situated. I will firstly introduce the broader context of education in post-apartheid South Africa. Thereafter I will discuss South African design education at Universities of Technology (UoTs) and the South African design industry, in both cases framing the discussion from the perspectives of critical citizenship and globalization as elaborated on in the previous chapters.

3.2   POST-APARTHEID SOUTH AFRICA

I promise to be loyal to my country, South Africa,
and to do my best to promote its welfare
and the well-being of all of its citizens.
I promise to show self-respect in all that I do
and to respect all of my fellow citizens and all of our various traditions.
Let us work for peace, friendship and reconciliation
and heal the scars left by past conflicts,
and let us build a common destiny together.

(Department of Education [DoE], 2001:51)

This *Pledge of Allegiance* published by the Department of Education (DoE) appositely describes a 'utopian' view of post-apartheid South African society, one that should be critically aware of pertinent social issues. This 'utopian' view must, however, still be realized. Since the DoE published the *Pledge of Allegiance* in 2001, it is still nothing more than words or 'policy' on paper at many South African schools. It is noted that transformation of the post-apartheid South African society is progressing slower than expected. One reason for this slow transformation can be attributed to the notion that South Africans are well-versed policy makers, but are lacking resolve to drive implementation. The process of transformation in South African Higher Education (SAHE) is guided by numerous policy and legislative documents. In theory these policies were intended to consolidate a segregated higher education system. The policy path of transformation in Higher Education (HE) in South Africa commenced with the National Commission on Higher Education

(NCHE) in February 1995 with the subsequent Green Paper on Higher Education in December 1996. The Draft White Paper on Higher Education in April 1997 and Education White Paper 3: A Programme for Higher Education Transformation issued in April 1997 culminated in the promulgation of The Higher Education Qualifications Framework, Higher Education Act (Department of Education [DoE], 2007). The latest addition to this process is the White Paper for Post-School Education and Training of 2013 (Department of Higher Education and Training [DHET], 2013:96).

To realize the transformation vision of the government for South African Higher Education there had to be fundamental institutional changes. The period from 1994 to 1999 was dedicated to setting policy and legislation in place that would lead SAHE into an era of implementation thereafter (Cloete, 2006). The Higher Education Act of 1997 replaced the Universities Act of 1995, the Tertiary Education Act of 1988 and the Technikons Act of 1993,[8] thereby fundamentally reformulating public SAHE into a co-operative governance model with the goal that institutional autonomy should be balanced with public accountability. The aim of this model is to drive the transformation of the higher education systems through policies and strategies. This approach was also taken by many other countries, but has proven to be unsuccessful (Cloete, 2006). The policy to create a single qualifications framework for all higher education qualifications proved to be one of the most fundamental changes seen in the history of SAHE (Education White Paper 3: A Programme for Higher Education Transformation, 1997).

The South African Higher Education sector has undergone a fundamental structural change that, for one, replaced the concept of Technikons with that of UoTs. The notion of Technikons was well understood by the South African public: "[s]tudents too had come to realise that their chances of getting a job with a Technikon qualification were greater than with an ordinary university degree" (Roy du Pré, 2010:202). This 'new' concept of Universities of Technology must now still be defined for the South African public. The 'anonymity' of UoTs together with increasing difficulty for students to find employment because "[t]hey are often

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[8] The Higher Education Act of 1997 left the private university acts intact.

described by employers as lacking the skills needed" (Department of Higher Education and Training [DHET], 2013:64) are central to the context of this study.

Transformation in South African society is often reduced to a race-based "proportional numbers" policy (Erasmus, 2009:40-46) devoid of critical awareness of the social issues related to the implementation thereof. This situation negatively impacts on the conceptualization of critical citizenship within the South African society. The South African government aims to create a balance between the liberal and civic-republican notion of citizenship (DoE, 2001). The state's success in achieving this balance will, however, be determined by the ability of government to deliver on "ambitious constitutional goals" (Enslin, 2003:82). The ability of government to deliver depends on the availability of 'empowered' citizens, supplied through the higher education sector. SAHE, however, is bogged down with several apartheid-related historical challenges. Black students are failing to navigate their way through the higher education system and achieve gainful employment due to the fact that "racism continues to be deeply present within the system, structurally and ideologically" (Soudien, 2010:894).

It is within this very challenging transformative milieu of post-apartheid higher education in South Africa that design education has to navigate a path that will lead to the advancement of the interests of both the student and the professional in the design industry.

3.3   DESIGN EDUCATION AT UNIVERSITIES OF TECHNOLOGY

The design education sector in South African Higher Education has a rich history of academic engagements with pertinent social issues. Through biannual educator's conferences arranged by the Design Education Forum of South Africa (DEFSA), a broad range of pertinent social issues was interrogated. DEFSA is a professional organization of design educators aimed at promoting and supporting design education in South Africa. The DEFSA website is also a popular source of design-related information for prospective and current design students as well as educators. The influence of the design industry within design education is to a large extent endorsed by DEFSA when prospective design students are advised to base

decisions regarding where to study on the industry links and affiliations of design schools ("DEFSA | Design Educators Forum of South Africa", 2014).

The importance of design education for "economic and social development" (Sauthoff, 2004:49) in South Africa is a long standing topic debated by academics and practitioners alike. Several South African design educators also investigated the role of critical citizenship within design education (Breytenbach & Faber, 2011; Costandius, 2014:116-129; Mathee & Chmela-Jones, 2013). Triggs (2011:126) states: "In the 1990s, design suffered from an image problem. The epithet 'designer' meant something flashy, hip, expensive and, ultimately, beyond most people's reach. We have moved on from that and established a socially aware vision of what design can be."

For me the balance between 'economic' and 'social' issues is currently distorted at design education in UoTs and in contrast to the statement made by Triggs (2011). Tremendous pressure is placed on academics at UoTs to align design curriculums to industry requirements while pertinent social issues are dealt with as 'community engagement'. Within the context of a UoT in South Africa, the focus of the academic project is on a "[c]urriculum developed around the graduate profiles defined by industry and professions" (Brookes in Du Pré, 2010:10). It is accepted that vocational-orientated design programmes at UoTs must be developed in such a manner that graduate competencies, skills and knowledge are aligned with industry expectations.

Currently the alignment of industry expectations is done within a curriculum development process and monitored through advisory boards and quality reviews at UoTs. In the previous 'Technikon' dispensation, curriculums for design programmes were developed and updated through a 'convenor' system whereby quality was assured through national peer reviews. With the UoT system the responsibility for curriculum development became the individual responsibility of academic staff involved in teaching programmes at each UoT. The safety net created by the Technikon convenor system is no longer compensating for the lack of curriculum development expertise prevalent with industry-honed lecturers. The current HEQSF alignment process that requires the re-curriculation of all design programmes at

UoTs has further compromised many experienced industry professionals that are teaching in career-focused qualifications without formal teacher training.

As an academic I can attest to the move away from industry-based professionalism that academics used to build their reputations on to a new dispensation that describe the academic as "the new auditable competitive performer" (Webster & Mosoetsa in Cloete, 2006:149). Policy-prescribed accountability has engulfed many academics with a wave of additional administration, leaving them numb with managing expectations from all their constituencies. They are now required to deal with issues such as quality assurance, curriculum development and strategic planning that was previously not expected from them (Cloete, 2006).

Design education at UoTs in South Africa is clearly in flux. This pliable situation can be viewed as an advantage within the context of this study as it allows for new direction and thoughts around concepts such as globalization and critical citizenship to be considered. The flux experience by design education is in many ways reflected by the design industry, albeit on different aspects.

3.4   SOUTH AFRICAN DESIGN INDUSTRY

Globalization had a profound impact on the South African design industry. The Internet, cellular communication and worldwide design software monopolies have fundamentally changed the way the design industry operates. The 20 years of democracy celebrated by South Africans in 2014 coincides with the democratization of the design indusry at approximately the same time (Kurlansky, 1998). The advent of desktop computers opened up the industry to a manifold of role players in various sectors that were previously excluded from an 'elitist' design profession. Subsequently the South African design industry has a presence in several sectors of the economy. This scattered presence, together with the anomaly that the term 'design' is popular with industry while the term 'innovation' is preferred by the public sector, provide a clear description of the industry problematic (SABS, 2008). During the 2008 World Design survey conducted in South Africa, the design industry was defined as:

> "Any person and/or organisation functioning within the disciplines of communication design (excluding advertising), motion graphics, animation and new media design, industrial design (including glass and ceramics), interior

design and multi-disciplinary design (i.e. Eventing, and architects working as furniture designers)" (SABS, 2008:10).

The focus of this study is on design graduates from the Graphic Design and Multimedia programmes at the Tshwane University of Technology. With a history spanning more than 40 years, the Graphic Design programme at the TUT (and more recently the Multimedia programme) has supplied graduates to a diverse set of organizations and entrepreneurial ventures. To facilitate the interpretive research approach of this study, I define "design industry" as any workplace that a Graphic Design or Multimedia graduate from TUT could be involved in.

The South African design industry is regulated by several legislative structures aimed at governing aspects such as human resources, equity, copyright, taxation and many other aspects that would apply to any other for-profit organisation. The conceptualization of citizenship within the design industry is not defined. Although corporate visions and missions would declare participation in the democratic systems of South Africa, I have yet to identify a workplace in the design industry that actively promotes individual accountability and involvement in civic membership, civic identity, and civic engagement.

On a global scale the South African design industry is highly regarded and regularly awarded international design awards. International organizations such as ICOGRADA have had South African presidents. The annual Design Indaba hosted in Cape Town is a global design event and Cape Town is the Design Capital of the World for 2014. The South African design industry is a global role player that interacts with an international audience. Several South African companies have signed the Designer's Accord – a global collection of designers, educators and business people working together to impact the environment through positive social change.

The South African design industry includes professional associations such as the BCSA (the Graphic Design Council of South Africa) and SABS Design Institute that are involved in promoting design as stimulus for economic, technological and social development. These organizations are to a certain extent punted as the 'conscience'

of industry. There are, however, very little punitive measures in place for members who do not comply with their stated codes of conduct.

Design industry company websites will quite often have a page dedicated to special community engagement or social awareness issues. The prominence and media coverage given to these 'events' draw questions around the motivation and purpose of these activities. The conflicting 'personas' of the design industry to serve both neoliberal and social-ethical expectations (De Freitas, 2008:2) is foregrounded in this study.

In this chapter I introduced the broad context of post-apartheid South Africa wherein this study is situated. I then proceeded to discuss contextual challenges facing design education at UoTs and the South African design industry. In the following chapter the research methodology of the study will be discussed.

CHAPTER 4 RESEARCH METHODOLOGY

4.1   INTRODUCTION

In this chapter I will discuss the design of the study, sample selection, data collection, data capturing, ethical considerations and data analysis. I will conclude by discussing issues relating to ensuring validity and trustworthiness.

4.2   DESIGN OF THE STUDY

The main aim of the study was to create a conceptual framework that supports theoretical concepts that could conscientize industry expectations of design education. The research question was formulated as follows: How can critical citizenship and globalization discourse be used to conscientize industry expectations of design graduates at UoTs? The objectives of the study were stated as: (a) to identify and classify current industry expectations of design graduates from a University of Technology in South Africa, and (b) to identify pertinent themes in critical citizenship and globalization discourse that could be used to conscientize industry expectations of design programmes offered at UoTs in South Africa.

4.2.1 Research approach and paradigm

Inductive and interpretive research approaches are used for the purpose of achieving the aim of the study. An inductive research approach is taken because the aim of the study is to develop a theory (mechanisms to conscientize industry expectations of design graduates) through an analysis of the findings.

My beliefs and worldviews are based on pragmatism. To follow an interpretive approach to this research project is thus a natural preference for me. Within the interpretive paradigm the epistemological assumption is fundamentally pragmatic – that findings (knowledge) are created throughout the (pragmatic) process of investigation (Guba & Lincoln, 1994). As an interpretive researcher my ontological assumptions are that social reality is bound by time and context and constructed through human action and interaction while rejecting the existence of an objective world (Andrade, 2009).

4.2.2 Research design

A case study research design will be used for the empirical part of this study. This decision is informed by the nature of the problem and the aim of the study. Case study research design is described as empirical inquiry that "investigates a contemporary phenomenon in depth and within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident" (Yin, 2013:13) The contemporary phenomenon identified in this case study is the pressure placed on design educators at UoTs to address industry expectations without question. The case study is contextualized within the South African design industry where graphic design and multimedia graduates from the Tshwane University of Technology are or could be employed.

4.3 SAMPLE SELECTION AND DATA COLLECTION

I used industry interviews and alumni surveys as the main sources of data in the case study. I also drew on my own experience of industry expectations and design education.

A total of 11 design industry professionals were selected for semi-structured interviews. Purposive sampling with a characteristic of quota sampling was used. The purposive sampling method is used when the researcher wishes to access "'knowledgeable people', i.e. those who have in-depth knowledge about particular issues" (design industry professionals) and quota-sampling is used "to represent significant characteristics (strata) of the wider population" (Cohen *et al*., 2007). The sample selection took into account the demographic of the design industry where TUT students were employed and ensured that all the different kinds of companies and institutions were represented in the sample. The sample thus included four advertising agencies, three design agencies, one government department, one multimedia/web/animation company and two design entrepreneurs (small business). The validity of this sample will be determined against the results of the online survey where alumni will indicate the various kinds of companies and institutions they work at.

Snowball sampling was used for the sample selection of the online survey of alumni from the Graphic Design and Multimedia programmes at the Arts Faculty of the

Tshwane University of Technology (TUT). As the characteristic of the required sample is clearly defined (alumni from the Graphic Design and Multimedia programmes at the Arts Faculty of the TUT), the reachable members of the sample were contacted and asked to send the link to the survey to other alumni from the Graphic Design and Multimedia programmes at the Arts Faculty of the TUT that they have contact with. A total of 176 contactable alumni were used as "informants to identify others who qualify for inclusion and these, in turn, identif[ied] yet others – hence the term snowball sampling" (Cohen *et al.*, 2007). The 176 alumni were sent an email requesting them to complete an online survey regarding expectations from industry when they first started working after completing their studies. The 176 alumni contacts were sourced over a period of two years from LinkedIn, a professional social media site where consensual links are created between professionals. The LinkedIn platform clearly identified alumni that were currently employed. As the purpose of the study was not concerned with employment data, it did not concern me that there could be alumni that were not employed and would thus not be included in the research. It is, nonetheless, anticipated that the snowball sampling will include a more representative population.

Table 4.1   Date, demographics and coding for semi-structured interviews

	Date	Industry Type	Gender	Race	ID Coding
1	22 Sept 2014	Design Agency	Male	Indian	IDAMI
2	25 Sept 2014	Advertising Agency	Female	White	IAAFW
3	30 Sept 2014	Entrepreneur/Packaging	Female	White	IERFW
4	30 Sept 2014	Advertising Agency	Male	Indian	IAAMI
5	1 Oct 2014	Design Agency	White	Male	IDAWM
6	1 Oct 2014	Entrepreneur	Male	Black	IERMB
7	25 Sept 2014	Design Agency	Female	White	IDAFW
8	3 Oct 2014	Advertising Agency	Male	White	IAAMW
9	2 Oct 2014	Government Dept.	Female	Black	IGDFB
10	7 Oct 2014	Multimedia/Animation Company	Male	White	IMAMW
11	8 Oct 2014	Advertising Agency	Male	Indian	IAAMI2

4.4   CAPTURING DATA AND ETHICAL CONSIDERATIONS

Digital video and online survey software (Google Forms) were used to capture data. The interviews were recorded on digital video and uploaded onto a password protected NVivo (qualitative research software) user account. "Transcribe*me*", a transcription service, was paid to transcribe the interviews verbatim. The

transcription service uploaded the transcriptions in a secure password protected environment. A confidentiality agreement was entered into with the "Transcribe*me*" when payment was made for the service. Any participant in the research could request to view their video recording and transcriptions. Backups of the videos were copied onto DVD and stored in a safe in my office for which only I hold the key.

Interviews took place at the various studios of the identified industry professionals. As there are no invasive aspects to the research, no ethical issues were identified concerning the research. Clearance was received from the Departmental Ethics Screening Committee at the University of Stellenbosch. As precaution I requested clearance for my study from the Ethics Committee at the Faculty of the Arts at the TUT due to my status as employee of the aforementioned institution. Clearance was subsequently received from the Ethics Committee of the Faculty of the Arts at TUT via email.

Participants in the online survey submitted their responses anonymously[9] to a password protected online database on completion of the survey. The database recorded time stamps for each entry and kept a log of all activity on the database, thereby ensuring a record for auditing the trustworthiness of data on the database.

4.5   DATA ANALYSIS

Theoretical concepts were identified through a literature review of critical citizenship and globalization discourses. The identified concepts were used to develop a conceptual framework. An inductive content analysis of data collected during the empirical section[10] of this study was carried out to identify themes within the context of the study as discussed in Chapter 3. Creswell identified five steps in the process of inductive content analysis. The process requires (1) an initial reading of text, (2) division of text into segments of information, (3) labelling of information with codes, (4) reducing overlap and redundancy in codes and (5) collapsing the codes into themes. These steps are illustrated in Figure 4.1 below (Creswell, 2008).

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[9] Respondents could choose to supply their email address if they wished to receive an abridged report on the outcome of the survey.
[10] Interviews and surveys.

The conceptual framework that resulted from the literature review was used as a lens through which the themes identified from the interviews and surveys were viewed to develop a theoretical framework aimed at identifying mechanisms to conscientize industry expectations of design graduates. The formal analysis process was structured within NVivo qualitative research management software. The use of NVivo in the analysis process facilitated thematic word searches through multiple sources to enable a "thick"[11] (Adler *et al*, 2014:348) description of the data.
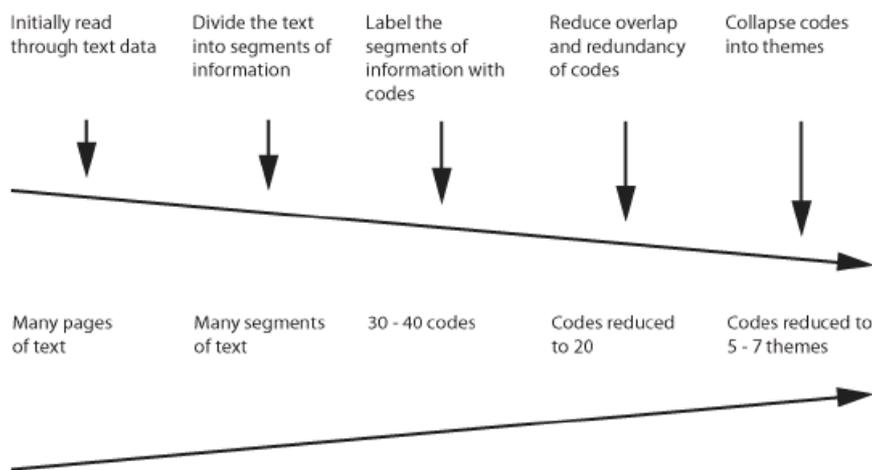
Figure 4.1: The process of coding in qualitative research (Creswell, 2008)

4.6   VALIDITY AND TRUSTWORTHINESS

Within qualitative research validity is always a concern. The critics of case study research identified a lack of precision and poor documentation of case study research procedures as a serious weakness (Baxter & Jack, 2008). Careful consideration must be taken of this weakness during the research methodology. However, the interpretive approach of this study implies that reliability will not be based on the ability of a second researcher to replicate the exact results of this study. Due to the beliefs and abilities of the second researcher, the results will never be the same as the first. Another angle could emerge when the data is analysed by another researcher, but not a "completely different picture" (Andrade, 2009:42-60).

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[11] A thick description is a concept developed by Clifford Geertz and involves "creating a conceptual map of how our subjects understand their world [...] to assemble their 'piled up structures' of meaning."

Member checking and triangulation were built into the process to ensure validity of the findings. Member checking implies that participants are allowed to "have the opportunity to discuss and clarify the interpretation, and contribute new or additional perspectives on the issue under study" (Baxter & Jack, 2008:556). Triangulation was also built into the study in that industry expectations were not just retrieved from professionals in the field, but were verified against perceptions from TUT alumni that are newcomers in the field.

NVivo Computer Assisted Qualitative Data Software Analysis (CAQDSA) was used to manage the data analysis process. All data sources were uploaded and manual coding and synthesis was done as per the research design of the study. The use of CAQDSA further addressed issues of validity because of the ability to organize as well as analyse data efficiently. Passwords secured information and electronic backups could easily be made (Bringer *et al.*, 2004).

The methodology used for this research was discussed in this chapter. A case study research design will be used for the empirical part of the study. Theoretical concepts will be identified through a literature review that will be used to develop a conceptual framework. The conceptual framework will then be used for analysis of themes identified in the empirical data to develop a theoretical framework that will aim to answer the main research question.

In the next chapter I present the data gathered from 11 interviews with industry professionals and 36 responses received from online surveys distributed to 176 TUT alumni using snowball effect.

CHAPTER 5 FINDINGS AND DISCUSSIONS OF THE EMPIRICAL INVESTIGATION

5.1   INTRODUCTION

In this chapter I will identify themes emerging from the data collected during interviews and surveys. The conceptual framework developed from the literature review in Chapter 2 will be used as a lens through which the identified themes will be interrogated. I will conclude by proposing a framework of mechanisms that could conscientize industry expectations of design graduates.

The notion that design education must be closely aligned to design industry needs to ensure that design students achieve 'success' is a concept that has its roots in the Bauhaus and is currently globally perpetuated by government and institutional policies. My experience of the 'neoliberal' design industry, which I perceived as having little conscience, makes me wary of this unbridled quest for 'industry defined' perfection. Earlier research (SABS, 2008) indicated the dissatisfaction of the South African design industry with the calibre of students they receive from especially UoTs. This questioning by industry of the quality of design education focused my attention to addressing the 'problem' of design education at UoTs. However, after completing the coursework in the MA in Visual Arts (Art Education), the insights gained into critical citizenship and globalization discourse sensitized me and as a result I now question the unchecked 'industry knows best' approach.

The main question that this research aims to answer is how critical citizenship and globalization discourse can be utilized to create critical awareness of pertinent social issues with design graduates at UoTs? By answering this question the research will aim to make the neoliberal design industry more aware of pertinent social issues (i.e. give it a conscience) through educating design students that are critically aware of social issues. This research posits that this "critical awareness" can be developed by focusing on conscientization of design through critical citizenship and globalization discourse.

In the theoretical perspectives, the Freirean (1972) notion of "conscientization" (1972:29) was discussed as well as critical citizenship and globalization. Five key characteristics of conscientization were identified: (1) a learning context is present,

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(2) awareness of social reality is crucial, (3) the development of critical awareness aimed at changing reality through reflection and physical action, (4) acknowledging that social myths are by nature dominant, and (5) learning must be aimed at uncovering real problems and actual needs.

These five characteristics of conscientization relate to critical citizenship discourse of international authors including Campbell and Martin (2006), Gross (1998), Rajagopal (2006), Yudice (2006), Weber (2010), Abowitz and Harnish (2006), Palmer, Cooper and Bresler (2001) and Leydet (2011) as well as South African authors in the field, namely Comaroff and Comaroff (2003), Costandius (2014), Goebel (2011), Hammett and Staeheli (2009b), Msila (2007), Schoeman (2006), Seroto (2012), Waghid (2004), Enslin (2003) and Ramphele (2001). Main concepts mentioned by these authors were identified from critical citizenship discourse, namely: Problem-solving; Critical thinking; Skills development; Diversity; Discrimination; Civic engagement; Civic identity; Cultural identity; Gendered constructions; Racist assumptions; Social disparity and Apathy.

The five characteristics of conscientization also relate to concepts in the globalization discourse of international authors including Giddens (2002), Ferraro (2005), Held, McGrew, Goldblatt and Parraton (2012), Hardt and Negri (2012), Nussbaum (2002), Osler and Starkey (2003), McDougall (2005), Andreotti (2006), Eriksen (2014), Moloi (2009), Dobson (2006), Banks (2008), Steers (2009), Ashcroft (2009), Delacruz (2009), Adams (2009) and Havel (2005). From the globalization discourse the following main concepts were identified: Transformation; Tolerance; Ethical Relationships; Networks; Humanitarianism; Social awareness; Cultural awareness; Shared participation; Elitism; Imagination; Tolerance; Neoliberalism; Radicalism; Separatism; Social inequality and Cultural genocide.
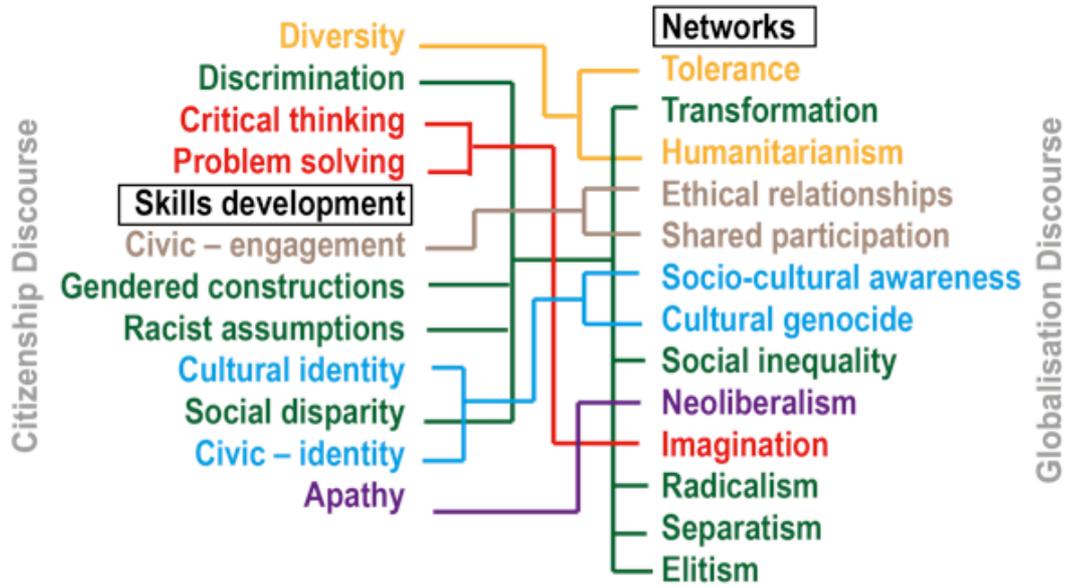
Figure 5.1: Relationships in critical citizenship and globalization concepts

The concepts identified from the critical citizenship and globalization discourses (see also the Conceptual framework [Figure 2.1](p.38)) were used as a lens to view the empirical data collected for this study. Through initial readings of the interview transcriptions and responses collected in the alumni surveys, I could also identify relationships with the concepts identified from the critical citizenship and globalization discourses (see Figure 5.1). From the data collected, five themes were identified. These five themes are, (1) post-apartheid realities, (2) South African identity and culture, (3) the role of the designer, (4) skill sets, and (5) neoliberalism and the design industry.

5.2   PRESENTATION AND DISCUSSION OF FINDINGS

The responses recorded is based on questions posed during the survey and interviews; the interviews and surveys, however, did not directly ask questions mentioning the themes – the aim was to determine if these concepts would appear without prompt in any discussion regarding the experience of the design industry by the respondents. In the online surveys distributed to alumni students, all questions were compulsory to complete; respondents that did not want to respond to a specific question had the option to select NONE. In the subsequent sections I will firstly state all the interview and survey data relevant to the specific theme, secondly I will

discuss all the relevant theoretical concepts and then conclude with a discussion at the end of each theme.

The tables below describe the demographics of the population that responded to the online alumni survey. The information is included to support the validity of the findings as it illustrates a reasonable representation between the different constituencies.

Table 5.1: Survey respondents according to qualification completed

N Dip Graphic Design	7	19%
N Dip Multimedia	8	22%
BTech Graphic Design	13	35%
BTech Multimedia	9	24%

Table 5.2: Survey respondents according to year studies completed

Before 2004	2	5%
2004	0	0%
2005	7	19%
2006	2	5%
2007	3	8%
2008	2	5%
2009	6	16%
2010	2	5%
2011	5	14%
2012	1	3%
2013	7	19%

Table 5.3: Survey respondents according to gender

Female	16	43%
Male	21	57%

Table 5.4: Survey respondents according to race

Black	18	49%
White	19	51%
Indian	0	0%
Coloured	0	0%
Asian	0	0%

5.2.1 THEME 1: Post-apartheid realities

The first theme that was identified in the data was post-apartheid realities. Post-apartheid realities were chosen because many historical realities are still present in society today and still have an effect on education. The sub-themes identified were

(1.a) the need for transformation and appreciation of diversity, (1.b) continuation of discrimination and racism, and (1.c) social disparity.

In both the survey and interviews respondents were asked to describe – from their viewpoint as a South African designer – to name the most pertinent social issues South Africans are struggling with. The question was posed to extract conceptions about the listed codes without naming them and thereby creating a prompted reaction. In the alumni survey it must be noted that from the 35 respondents, six white and six black respondents opted to select NONE as a response leaving 23 responses for analysis, 11 BLACK (five female and six male) and 12 WHITE (eight female and four male).

5.2.1.1 SUB-THEME 1.A: Need for transformation and appreciation of diversity

Industry responses referring to transformation and diversity are as follows:

IDAWM commented:
> "I think the biggest challenge facing designers in this day and age, is being able to communicate transformation... Our markets are extremely diverse, and our public and private sector markets are just as diverse."

IAAFW made a comment that could indicate reluctance to change:
> "I think as South Africans, [we] feel that we need to define ourselves by what the world thinks that we should be. We don't take risks ... I think as Africans in general, also are stuck in this little bubble of how the world thinks we should be, or how we think the world thinks we should be."

It is possible that South African design could resist transformation due to perceived external factors. In this regard IERFW also commented that:
> "[I] sometimes think that we are a little narrow-minded..."

The need for understanding conceptions of transformation can be further supported if the comment of IGDFB is considered. She said:
> "I would say a divided society, in the sense that I think at the moment-- our society is still pretty much divided, given our history. Design is one of those elements that, given a chance, would play a big role in bringing people together. Because that's what we do generally – we package messages to

people in such a way that they would understand. So communicate-- our communication would be much better packaged if we were speaking from a language of one society instead of divided races if I should call it that."

The issue of local and global transformation can be seen as integral to the comment made by IMAMW:

"... I think that the biggest problem that South Africa is facing is the understanding of the imminent change that is about to happen, not only in this country but world-wide, socially, politically, and financially. I think we're very good at sticking our heads in the sand and going, 'Oh I live in sand, it's fine, it won't hurt me.' Trust me, we're going to be first against the wall when the revolution comes."

Transformation was mentioned by AWF8 in the alumni survey when she stated:

"Transformation, old RSA to a new South Africa"

and by AWM7 that said:

"People are still stuck in the olden days"

when asked to identify a pertinent social issue.

IDAMI also commented:

"I think in terms of design, South Africans are talking to each other, and we're getting a lot more out now in terms of creativity than we were, say, 20 years ago."

Although this comment is made in context of design, the concept of diversity and a quest for tolerance can be detected. The notion of diversity can also be detected in the comment made by AWM4: even though it is directed at diversity, through 'doing' the comment, it can be understood as an activity that will promote diversity through the possibility of diverse actions. AWM4 noted:

"In other words – don't get stuck in doing one thing... Go out and get as much experience as possible...".

Freire refers to transformation when he describes conscientized individuals as "knowing subjects [who] achieve a deepening awareness both of the sociocultural reality which shapes their lives and of their capacity to transform that reality"

(1972:51). The capacity to transform is a crucial element of conscientization; Freire, however, qualified this with a prerequisite stating that transformation can only realize if education is "deeply" (Palmer *et al.*, 2001:130) connected to the realities of life and the struggles to alter that life.

Within globalization discourse it is questioned if citizenship should recognize or transcend diversity (Leydet, 2011). The balancing act of achieving equilibrium between social cohesion and cultural identity is evident in both critical citizenship and globalization discourses (Campbell & Martin, 2006; Gross, 1998). In dealing with this, Seroto (2012) recommends that diversity studies must be included throughout school curriculums. Steers (2009) identifies the need for a different approach to education to counteract the effect of dominant cultures in an increasingly globalized world. He suggests a framework for intercultural art education.

Osler and Starkey's (2003) description of global citizenship correlates with key concepts of critical citizenship requiring acceptance of diversity and that individual cultural identities be valued. Eriksen, however, stated that cultural mixing should not create homogeneity but rather "new configurations of diversity" (Eriksen, 2014: 362). Steers (2009) warns against the danger of thinking that a new global culture will create world peace and harmony. Ramphele (2001) identified discriminatory traditional practices of some ethnic groups as infringing on individual rights.

5.2.1.2 SUB-THEME 1.B: Continuation of discrimination and racism

Solorzano and Yosso define racism as "the ideology that justifies the dominance of one race over another" (2002: 24). During the industry interviews, only IGDFB made reference to race when she mentioned:

> "... our communication would be much better packaged if we were speaking from a language of one society instead of divided races if I should call it that".

As regards racism, 34% of alumni responses made reference to racism when asked to name the most pertinent social issues South Africans are struggling with. Five respondents made direct references to racism while three respondents inferred it.

Alumni A<u>BF</u>2[12] remarked:

> "I think racism is still a big thing and is so sad because it will take a while to get over that."

The following alumni made short references to racism without elaborating: A<u>WM</u>5: "Race issues"; A<u>WF</u>9: "Racial issues..."; A<u>WF</u>10: "...racism (both ways)" and A<u>BM</u>11: "Race".

The inferred responses were as follows: AWM6: "People are still stuck in the olden days"; A<u>WF</u>4: "South Africa remains a divided society"; and A<u>WF</u>8: "Transformation...". It is notable that reference was made to racism by both white and black alumni.

The design industry seems to have the same problem of structural and ideological racism that is prevalent in South African higher education (Soudien, 2010). As indicated above (par. 4.8.1.1), Ramphele (2001) identified discriminatory traditional practices of some ethnic groups as infringing on individual rights. Ramphele also refers to the notion of critical citizenship in a democratic South Africa as a situation where the perfect balance must be found between the rights of the collective and the individual. Ramphele (2001) proposes an educational process focused on making white South Africans aware of their unconscious racist assumptions and propose that black South Africans must come to terms with the reality that all South Africans were tainted by the history of their country.

5.2.1.3 SUB-THEME 1.C: Social disparity

In relation to social disparity, the following alumni responses were noted: ABF4: "Poverty"; AWF10: "Poverty..."; ABF5: "Shortage of jobs for graphic designers who have just finished school"; ABM1: "employment after studies"; AWF9: "... Monetary value associated with art/design"; ABM4: "Employment that pays a salary that is able to give you property"; AWF1: "Good salaries"; AWF5: "Money..."; AWF7: "... Availability of jobs"; AWM1: "Nepotism".

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[12] BF = Black Female; BM = Black Male; WM = White Male; WF = White Female.

Industry comments related to conceptions of social disparity can be identified in the remarks of IAAMI and IERMB. IAAMI responded:

"South Africans specifically-- our country is going through a very tumultuous time right now. But I find that many young individuals have a sense of entitlement. They believe that, 'I am here and I deserve to get this role.' But that is not the reality. You've got to work hard for yourself."

Social disparity is also mentioned by IERMB that indicated:

"... We have vast inequalities. It means that one part of our population is enjoying the best that life can give, and one other part of it is not. It's not enjoying facilities, services, products that are available in the same market. If we can bridge that gap, if we can close that gap – and for me again, this is the design challenge – if we can close that gap, I think we'll have done something for our generation. I think that's a challenge for people like myself and you."

IDAFW also indicated that "I think it's a lack of resources on many levels..." – an indication of social disparity. IAAMW responded that:

"I would say confidence. It's obviously-- there's violence and poverty, but I think it all stems from confidence. You know, we're a very critical country. We do tend to criticise each other or criticise whether it's sport or government. We tend to criticise a lot, but I think it's trying to give the confidence to the people which will then, I think, reduce those other issues of poverty and the violence in this country."

The response by IAAMW above illustrates a high level of social disparity experienced as designer in the South African context.

Conceptions of social disparity can further be identified in the comment made by IAAMI2 when he declared:

"I think we're living in a society that's quite valueless. We've forgotten what the values are of people in our society. I think there are some things that connect us in terms of our humanity and we've forgotten those things. I think perhaps, if design could possibly change the world – I mean design in a broad sense – then those are the things that we need to focus on. How do we create values that our people can subscribe to? ... What are the values of our country for

example? There's a huge disconnect between the values of the people that run it, and the people that live in it, and I think that's possibly our greatest problem."

This comment from IAAMI2 supports the argument put forward by Ramphele (2001) when she identifies several threats to the development of democratic critical citizenship in South Africa. As mentioned earlier in the discussion regarding critical citizenship in a post-apartheid South Africa (par. 2.4.3), she highlights the practice of political groupings to protect their members that committed cardinal sins against the democracy at all costs as one of the biggest threats to the formation of a healthy conception of critical citizenship.

Hammett and Staeheli (2009) indicated the continued disparity in terms of transport, nutrition, health, and safety as a threat to a healthy sense of critical citizenship. Nussbaum's description that global citizenship calls for a "a richness of human understanding and aspiration that cannot be supplied by economic connections alone" (2002:292) echoes the notion that social disparity threatens healthy citizenship.

The popular South African conception that critical citizenship entails access to "opportunities and socio-economic goods" (Enslin, 2003:75) together with the highly problematic situation that South African rich and poor children have vastly different views of the 'size' of the gap between them (Hammett & Staeheli, 2009) complicate the notion of critical citizenship within South Africa.

Within globalization discourse it is argued that globalization perpetuates inequality; in defence the argument is put forward that inequity is "chiefly growing within societies and not between societies" (Eriksen, 2014:362). The inequality that exists in the world is evident in the "North and South" (Andreotti, 2006:41) debate that perpetuates the notion that the 'Northern Hemisphere' is the 'civilized world' that must develop and uplift the 'Southern Hemisphere' that is uncivilized and in need of assistance. Spivak (cited by Andreotti) states that "this global elite is prone to project and reproduce these ethnocentric and 'developmentalist' mythologies onto the Third World 'subalterns' they are ready to help to 'develop'" (2006:45).

5.2.1.4 Discussion of post-apartheid realities

Freire emphasizes that conscientization through education will only succeed if it is connected to the realities of life. If these realities can be connected the possibility of enabling transformation will be greater. Design educators must therefore ask themselves how well do they connect the realities of the design industry with the 'realities' of their students.

The comment made by IDAWM that "[t]he biggest challenge facing designers in this day and age, is being able to communicate transformation" affirms the notion that design could play a role in transforming our society. A possible problem with this role of design in transformation was identified by IAAFW where he commented: "I think as South Africans [we] feel that we need to define ourselves by what the world thinks that we should be." Through this comment the question is raised if South African designers are possibly defining transformation based on outside influences? The comment by IERFW that "[I] sometimes think that we are a little narrow-minded..." and the comment by IGDFB that "our society is still pretty much divided, given our history. Design is one of those elements that given a chance would play a big role in bringing people together" further point to the role of design in transformation. The role of design in transformation should be part of the discussions that design educators must have with their students.

From the statements made by industry regarding transformation and the role that designers can play in communicating and affecting transformation, the connection with critical citizenship and globalization discourse becomes clearer. It must, however, be asked how the stated role of design to 'communicate transformation' could succeeded in dispelling the notion that transformation in South African society is often seen to be reduced to a race-based "proportional numbers" policy, (Erasmus, 2009:40-46).

I did not expect to receive feedback from eight alumni respondents indicating that racism is an issue in the design industry; somehow my own multicultural experiences and recent involvement with industry role players made me complacent to the fact that racism may still be a problem. I cannot help but wonder how these students deal with these situations. Racism is not a point of debate in my lectures; I recall an incident in one of my lectures when I enquired with my class why they have seated themselves within racially divided groups? I was quickly corrected with

responses from all round that they are tired of 'that old story', they are who they are and they have 'moved on'. Because of the diversity in the student body of design programmes at the TUT, lecturers can easily forget the social realities of South Africa.

I first experienced the true value of my own multicultural lecturing experience when I was invited as guest lecturer to a Dutch Hogeschool for three months. I lectured the 'International' class that consisted of students from the East and Africa. At the end of the three months my students and I had formed a bond that they did not have with their Dutch lecturers. With their confidence gained, the learning that took place was exceptionally gratifying for all of us. For the first time in my life I understood being the 'other'. I afterwards reflected on my experience with a colleague at the Hogeschool; I realised then that South African design educators indeed have something special to offer the globalized design world. Design lecturers must be exposed to Freire's thinking that 'neutral' education does not exist and that education can either 'domesticate' or 'liberate' (Mayo, 2004). Through 'liberating' design education students can be conscientized to be better prepared for interracial interactions. Students and lecturers must be enabled to unlock the intrinsic value of the diversity they are exposed to during their studies at the TUT.

The world is increasingly becoming polarized due to cultural separatism and radicalism as people are holding on to what defines them and makes them different. It is my assertion that design educators should aim to create tolerance for cultural diversity (conscientize) while creating platforms for shared activity where new experiences can be created without threatening the global 'cultural biodiversity'. This will require that the notion of a global citizen be propagated as something that in its essence captures every person's individual identity while embracing those shared experiences that will make the world we live in a better place. Design educators should question how a South African design vernacular could be nurtured while they balance cultural identity (diversity) and social cohesion. The question of including diversity studies as proposed by Seroto (2012) should be investigated together with Steers's (2009) proposal for an intercultural art education to counteract the effect of dominant cultures in an increasingly globalized world.

The earlier identification in the literature review of the problematic conception of critical citizenship in the new South Africa that is fundamentally created by the disparity in the resources and living standards of our population again comes to the fore. When IAAMI responded: "I find that many young individuals have a sense of entitlement," he affirmed the misconceptions of citizenship as described by Enslin (2003). When alumni responses noted: ABF4: "Poverty", ABF5: "Shortage of jobs for graphic designers who have just finished school", AWF9: "... Monetary value associated with art/design" and AWM1: "Nepotism", they described a South African society known for social disparity. Industry also described social disparity. IERMB mentioned:

> "... We have vast inequalities. It means that one part of our population is enjoying the best that life can give, and one other part of it is not."

IDAFW indicated that: "I think it's a lack of resources on many levels..." and IAAMW responded that "It's obviously-- there's violence and poverty".

As South African designers we are aware of social disparity; what we are doing about it is not clear. I question the perception of the design industry that UoTs are not delivering adequately prepared designers on the basis of South Africa's social disparity. The design industry compares Public vs. Private design education without considering the vast disparities of sometimes starving students entering education on a government grant vs. privileged students whose biggest concern is what to wear. I make this comment in context: I am not suggesting that a 'North/South', 'Private/Public' state of affairs be perpetuated, I merely question whether it is responsible and meaningful not to take proper cognizance thereof. I know that design education at UoTs are dealing with social disparity by giving opportunity to all to develop to their fullest. The question is how is the design industry dealing with it?

In answering the question "What are the pertinent themes in critical citizenship and globalization discourse that could be used to conscientize industry expectations of design education at UoTs?", the concepts of transformation, diversity, racism and social disparity are identified as pertinent themes in the critical citizenship and globalization discourse within the theme of post-apartheid realities.

These concepts can be used as platforms to create critical awareness of pertinent social issues with design graduates at UoTs through the following actions:

- Design educators must connect the realities of the design industry with the 'realities' of their students.
- The role of design in transformation should be part of the discussions that design educators must have with their students.
- Design students must be empowered to deal with situations where race comes into play.
- Design educators must develop understanding for sociocultural diversity with design students by creating platforms for shared activity where new experiences can be created.
- Design educators should consider including concepts of diversity studies and intercultural art education in their pedagogy.
- A debate should be opened with the design industry to determine how industry is dealing with social disparity in South Africa.

5.2.2 THEME 2: South African identity and culture

South African identity and culture is the second theme and the sub-themes are (1) a common visual identity, (2) the designer's civic identity, and (3) the designer's loss of identity.

5.2.2.1 SUB-THEME 2.A: A common visual identity

When asked to name one pertinent social issue that South Africans are struggling with, only one alumni respondent, namely ABM7, explicitly indicated identity as an issue. Industry respondents inferred to issues with identity in South Africa. IAAFW indicated:

> "I think as Africans in general, also are stuck in this little bubble of how the world thinks we should be, or how we think the world thinks we should be."

A comment made by alumni respondent AWF6 illustrates the lack of originality within South African society where she states:

> "I think in general to convince clients to push the envelope [is a challenge]. Guys overseas get away with a lot more. Selling risky or controversial advertising to clients is REALLY hard!"

In relation to identity, IDAWM makes reference to the multicultural identity of South African society and the communicative problems it creates:

> "The multicultural nature of South Africa makes it very difficult to try and find one message that fits all. Our markets are extremely diverse, and our public and private sector markets are just as diverse, and I think we, as South Africans, need to find a common creative identity."

Design as a manifestation of the identity of a nation positions it as an extremely powerful medium as it will inevitably be used to demonstrate or support power (Campbell & Martin, 2006:212).

Within the globalization discourse, the notion of cultural dominance relates to this sub-theme and is highlighted by several authors (Adams *et al.*, 2013; Marton *et al.*, 1984; Moloi *et al.*, 2009). Steers (2009) warns that idealized cultural pluralism is threatened by stereotypes, one-way cultural exchanges and power and money that easily 'overwhelm a culture'. Cultural interaction has often caused subjugation or looting of culture creating fear of globalization and growing cultural exclusivity that rejects any hybridity. Steers' primary argument about the homogeneity implicit in globalization is that such homogeneity is rather a product of cultural domination created through popular culture in film, advertising, music and television.

The effects of globalization on visual culture brings to the fore the importance of local cultural practice. The rapid pace of change in the world has brought many people to the realization that they should self-examine – "to think about their accomplishments, the meaning and consequences of their endeavors, and to make any necessary changes to their outlook on the world" (Havel in McDougall, 2005:2).

5.2.2.1 SUB-THEME 2.B: Civic identity

Industry respondents identify designers as having a civic role to play in "bringing people together". IGDFB advocates the civic role of design as mediator in South African society:

> "Design is one of those elements that given a chance would play a big role in bringing people together. Because that's what we do generally – we package messages to people in such a way that they would understand. So communicate-- our communication would be much better packaged if we

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were speaking from a language of one society instead of divided races if I should call it that."

Industry respondents also demonstrate conceptions of civic identity through comments such as the following made by IAAMI2:

"I think there are some things that connect us in terms of our humanity and we've forgotten those things".

IMAMW sees the civic role of designers as follows:

"I think that things inside our society would be made better through the consultation of designers in communicating that to the people".

The response from IAAMI captures a civic identity of designers where he states:

"I believe that the design industry in South Africa is affected by many factors – the socio-economic situation, the political situation. If we have to cast our mind back to the struggle era, much of the art that we saw was struggle art, and so on. Design reflects what's going on in society. Design is almost like a social commentary."

The civic role of designers can be interrogated using the argument put forward by Campbell (in Campbell & Martin, 2006). She focuses on the role of arts in a time of crisis and identifies a problematic dimension of critical citizenship whereby political systems in crisis marginalize artists. She posits that this situation is perpetuated by the inability of artists to frame a proper debate around the role and purpose of the arts that will resonate with a wider audience than just the cultural elite. She proposes a solution to the problem by "teaching [students] a way of thinking that, as it observes the world closely, is assertive, defiant and informed" (Campbell & Martin, 2006:30). What this changing world now requires from its global citizens is "living in truth" (Havel in McDougall, 2005:18). We do not need to make grand gestures to make the world a better place, we just need to incorporate small good deeds into our daily lives (McDougall, 2005).

5.2.2.2 SUB-THEME 2.C: Designers' loss of identity

It is notable that designers seem to suffer from a loss of identity created by a changing industry. IAAMI2 described this change as follows:

> "The design industry is probably in a state of flux ... The business has evolved so much so that the word 'designers' become a misnomer."

IMAMW described the change as follows:

> " I feel that the industry from being something that was exciting and daunting has become that is now flooded and automated. I think that just because you know how to open Photoshop doesn't make you a designer... In the early 2000s the masses of the general people who knew and saw stuff weren't necessarily taking design into consideration. Now, it's part of culture. Now everybody has taste."

This loss of identity as 'experts' is further complicated by indications of respondents feeling threatened. IMAMW voiced his concern stating that:

> "Art direction is not design. I don't trust 90% of art directors in agencies these days to be able to open Photoshop. They have no physical skills."

AWF8 identified problems with self-esteem. AWF8 indicated a need for "ethical behaviour and professionalism" and IERMB indicated that "I think we're short-changing design."

Another aspect impacting on the identity of designers is the restrictive and limiting nature of the industry, such as the lack of creative freedom, conservative clients and restrictive design briefs. IERFW said that "... it's much more restrictive than what you think" while IDAFW indicated that:

> "... you step into the industry realizing that there are really tight reigns on you. And as much as you can be expressive and do what you want to do, there are a lot of limitations as to how you can do it, and who thinks it's right, actually, because it's so subjective."

IDAMI said that:

> "So it's not as open and free as one would think it is, and there are limitations with the designs and budgets."

IERFW indicated:

> "You get a brief and you've got to stick it. There's lots of constriction."

IGDFB described the restrictive nature of the industry as follow:

"Don't lose the creativity. That's what I would say, because sometimes you get so bogged down with work that you end up losing that motivation, or that spirit that you had when you first started learning design, or when you first went into the work area. That you end up just getting overtaken with the momentum of or the monotony of your work, that you end up losing your creative spirit and you don't want to explore."

IAAMI2 said:

"I think the word designer is already a misconception... When you call yourself a designer, you're not a graphic artist, you're not a furniture designer, you're not an interior designer, you're just a designer...".

IAAMI voiced the following opinion:

"... and to explore your creativity as a designer, you need to understand that as a designer you are always going to be cognisant of a specific outcome that is required. You are designing to a brief. A graphic designer, you don't just go off and just do stuff for the sake of doing it. There's always a brief and a client normally sitting on the other side of that brief. So you always need to do stuff that's meant to answer that brief."

IMAMW said:

"So I also felt that-- and it was something that was ingrained in me right from my early start was that no matter who you are or how good you are, there is always somebody out there that is better than you. You're never going to be the best. Aspiring to be a contender is about the best that you can hope to be."

IDAWM described the change from analogue to digital processes in the industry:

"As I got to know what the industry was about, and the expectations of the industry and how I understood it back then, it has definitely changed from being-- back then, it was still a lot of time to be able to do stuff, and there was a lot more handwork and a lot more practical skill. As we progress today, in the art today, we find a lot more dependency on our computer and our software in order to achieve our work expectations."

IDAFW also expressed the feeling of not being "good enough" just as indicated by IMAMW:

> "It's tough. It's one of the hardest places to be. I think trying to prove yourself is one of the hardest things you have to do in this industry. But to strive to do that is something that you need to do on a daily basis. Just creating stuff on the same level all the time is not good enough. And good is not good enough; it needs to be better than good always, all the time. And you always have to one up yourself."

The importance of 'selling' showed prominence in responses from industry. During four industry interviews the ability to 'sell' was emphasized. The prominence of 'selling' in industry interviews is to be expected as it is the core of the business. The increased focus on the 'salesman' identity of designers further indicate a change of identity as can be deduced from the following statements:

IGDFB: "To be able to sell that brilliant idea to a client afterwards."

IAAMI2: "The ability to present, I think, and sell. The selling part of our process is actually maybe about 70 to 80% of the work. If you can sell a project, if you can sell it with passion, if you can sell it with strategic intent, then you've already done the job."

IGDFB: "Coming into a work place, you need to be able to sell your idea to the client in a way that the client understands. It's great to conceptualize, but if you cannot sell your idea to the client, it kills your brilliant idea."

IAAMI: "And further to that – that's just on theory – a skill that I find that many designers lack is the ability to sell. You need to be able to sell. And become a salesperson. Be able to present your stuff, be able to sell your stuff – be it to a client, or be it to your creative heads."

The loss of identity by designers creates additional complications for young design professionals entering the South African design industry. It is possible that this time of 'changing identity' for designers can be the opportune time to develop a critical

awareness with young designers that will be pivotal in the process of conscientization as regards the South African design industry.

Several authors in the fields of citizenship made this call for action by artists and designers. Randy Martin advocates the importance of Arts faculties to be the places where artists (by implication also referring to designers) should be honed for their role in civic engagements and aspire to confer "artistic citizenship" on their graduates (Campbell & Martin, 2006:17). Martin states that artistic citizenship could be strengthened if artists communicate and critique the meaning of their work in partnership with their public. Martin also supports the suggestion that the artistic citizen must create the opportunity for society to gather and "pause to reflect on what it means to be together" (Campbell & Martin, 2006:16).

5.2.2.3 Discussion of South African identity and culture

Culture and identity did not emerge frequently during the interviews and surveys. Could it be possible that the hegemonic effect of design software that I identified with my own students have created complacency and thereby muted or turned down the volume on cultural discourse in our industry?

When comments made by IAAFW – who said "I think as Africans in general, also are stuck in this little bubble of how the world thinks we should be, or how we think the world thinks we should be" – and a comment made by alumni respondent AWF6 – "I think in general to convince clients to push the envelope [is a challenge]. Guys overseas get away with a lot more. Selling risky or controversial advertising to clients is REALLY hard!" – are considered within the globalization discourse, it does not bode well for South African cultural identity. These comments can be seen as an opinion that South Africans allow their identity, and by implication their culture, to be determined by "the world". Steers' argument about the homogeneity implicit in globalization will clearly come into consideration in that such homogeneity is rather a product of cultural domination created through popular culture in film, advertising, music and television. Without a strong conception of his or her own cultural identity, it is quite possible that a designer will be homogenized through popular culture. It is thus imperative that designers be made aware of their own cultural identity and the dangers posed to it by becoming homogenized through popular culture. The effects

of globalization on visual culture also brings to the fore the importance of local cultural practice. It can be strongly argued that it will be beneficial to design education if, to a particular extent, design educators firstly act locally and then think globally.

The proposed solution to "find a common creative identity" brings into question the understanding of the role culture plays in society and issues such as dominant cultures, cultural tolerance, hybridity and homogeneity. It raises the question as to how South African cultural diversity will be protected when the industry responsible for the visual language of our society is propagating assimilation.

Industry respondents identify designers' civic role to "bringing people together". IGDFB advocates the civic role of design as mediators in South African society and IMAMW describes a civic role for designers when he says: "I think that things inside our society would be made better through the consultation of designers in communicating that to the people." IAAMI captured the essence of the designer's civic role when he stated: "Design reflects what's going on in society. Design is almost like a social commentary." Although the respondents mentioned these civic dimensions of being a designer, they did not describe it as such. The concern raised by Campbell regarding the inability of artists to frame a proper debate around the role and purpose of the arts that will resonate with a wider audience than just the cultural elite can be related to designers that have the same inabilities. Campbell's proposed solution to the problem by "teaching [students] a way of thinking that, as it observes the world closely, is assertive, defiant and informed" (Campbell & Martin, 2006:30) could also be beneficial to design students. As stated above, we do not need to make grand gestures to make the world a better place, we just need to incorporate small good deeds into our daily lives (McDougall, 2005). The 'designer citizen' can use design to bridge fractures in communities with the aim to make them points of unity instead of rifts. The subaltern, minority or marginalized can also find a voice through the 'designer citizen'. A 'designer citizen' can also create opportunities for communities to come together and reflect on society.

The loss of the 'expert' identity created by a changing design industry impacts designers on various levels. A result of this is that designers feel threatened. Another aspect impacting on the identity of designers is the restrictive and limiting

nature of the industry, such as the lack of creative freedom, conservative clients and restrictive design briefs. Respondents have also expressed feelings of not being 'good enough'. The increased focus on the 'salesman' identity of designers further indicates a change of identity. The loss of identity by designers creates additional complications for young design professionals entering the South African design industry. As mentioned earlier this time of 'changing identity' could be an opportune time to develop a critical awareness with young designers that could contribute to the conscientization of the South African design industry.

From the responses in this study, a clear understanding of conceptions of civic identity formed by designers could not be attained. What could be identified is a surprisingly soft voice regarding the value of culture and identity from an industry that is 'selling' culture and identity as a commodity. The picture that emerges from the South African identity and culture theme creates a worrying image of a profession in crisis. An identity issue caused by a changing industry that is heavily impacted by technological development and rapid globalization perpetuates the crisis. Respondents characterizing the design industry as restrictive and limiting gave little evidence that it values the cultural diversity of the new South Africa. Is it possible that "the imminent change that is about to happen, not only in this country but world-wide, socially, politically, and financially" referred to by IMAMW could be cultural genocide? Designers could be part of cultural genocide since they seem unaware of the important role they play in cultural production and protecting cultural identity. It is only with a clear value of our 'own' indigenous knowledge that we will be able to fully embrace hybridity and cosmopolitanism.

In answering the question: What are the pertinent themes in critical citizenship and globalization discourse that could be used to conscientize industry expectations of design education at UoTs?, the concepts of visual culture and civic identity are identified as pertinent themes in the critical citizenship and globalization discourse within the theme of South African identity and culture. The loss of identity experienced by designers was discussed as it identified issues that impacted on visual culture and civic identity.

These concepts can be used as platforms to create critical awareness of pertinent social issues with design graduates at UoTs through the following actions:

- Sensitizing design students to the hegemonic effect of design software.
- Making design students critically aware of their own cultural identity and the dangers posed to it by homogenizing through popular culture.
- Framing a debate around the role and purpose of design in society that will resonate with a wider audience than just the design 'elite'.
- Developing the notion of 'designer citizen' with the aim to:
    - Bridge fractures in communities with the aim to make them points of unity instead of rifts.
    - Give the subaltern, minority or marginalized a voice.
    - Create opportunities for communities to come together and reflect on society.
- Capitalizing on the 'changing identity' of designers by instilling critical awareness as part of the identity of design students.
- Making students aware of the role they play in cultural production and protecting cultural identity.

5.2.3 THEME 3: Role of the designer in society

The role of the designer in society is the third theme and the sub-themes are civic engagement, ethical relationships and shared participation.

5.2.3.1 SUB-THEME 3.A: Civic engagement

The notion of civic engagement, ethical relationships and shared participation relates to the African concept of Ubuntu. Ubuntu is a term that is often used in the design industry to communicate an African perspective of society. A reference to civic engagement was made by IAAMW when asked what advice he can give new designers:

> "It's jumping [in] head first and just being inspired by others, looking around, looking at everything and thinking what you can change. That's what's important is what us as designers, what can I change, what can I make different, what can I better(sic), how can I better life with design or better people with design?"

The notion of community is described by IAAMI2 when he comments on his perception of values in South African society:

"I think we're living in a society that's quite valueless. We've forgotten what the values are of people in our society. I think there are some things that connect us in terms of our humanity and we've forgotten those things. I think perhaps, if design could possibly change the world – I mean design in a broad sense – then those are the things that we need to focus on."

IGDFB describes her perception of community and the role of design therein:

"... our society is still pretty much divided, given our history. Design is one of those elements that given a chance would play a big role in bringing people together. Because that's what we do generally – we package messages to people in such a way that they would understand. So communicate-- our communication would be much better packaged if we were speaking from a language of one society instead of divided races if I should call it that.".

The description of South African society as valueless and racially divided by design industry professionals together with the racism experienced by 'newcomers' should be a wake-up call for the South African design industry.

Critical citizenship challenges the liberal and republican models of citizenship, especially the meaning of civic engagement. Within the ambit of civic engagement in critical citizenship discourse, the following sub-discourses can be identified that impacts on the nature of civic engagements: feminist, reconstructionist, cultural, queer, and transnational. These discourses have the aim of promoting human freedom with a "... focus specifically on exclusions based on gender, culture, ethnicity, nationality, race, sexuality, or socio-economic class" (Abowitz & Harnish, 2006:667).

Osler and Starkey (2003:252) argue that current globalization creates a challenge "... to accept shared responsibility for our common future and for solving our common problems", thereby inferring the importance of civic engagements.

5.2.3.2 SUB-THEME 3.B: Ethical relationships

AWF8 indicated a need for "ethical behaviour and professionalism". The notion of ethics is also described by IAAMI2 when he comments on his perception of values in South African society:

> "I think we're living in a society that's quite valueless. We've forgotten what the values are of people in our society."

The notion of ethical relationships can be related to the fragile relationship that exists between the collective and individual in a democratic state. The history of human rights is riddled with struggles where humanity endeavoured to find an acceptable balance between these two elements of society (Gross, 1998). Freire (in Mayo, 2004) argues that education is always a political act that involves social relations that hence involves political choices that will have ethical implications.

According to Andreotti (2006:48), global citizenship education should entail the following strategies that reflect ethical considerations:

> "Empower individuals to reflect critically on the legacies and processes of their cultures, to imagine different futures and to take responsibility for decisions and actions. Promoting engagement with global issues and perspectives and an ethical relationship to difference, addressing complexity and power relations."

I share McDougall's (2005) view on moral global citizenship, namely "that one's actions impact others both on local and global levels; thus one has an obligation to make a positive contribution in her or his society" (2005:27). The conflicting 'personas' of the design industry that must serve both neoliberal and social-ethical expectations was highlighted by de Freitas (2008:2).

Barber (in Steers, 2009) makes an ethical point where he states that "[w]e have globalized our economic vices crime, drugs, terror, hate, pornography, and financial speculation but not our civic virtues" (2009:314). Barber highlights a growing tension between those benefitting from globalization and "just about anyone else" (2009:316). Steers (2009) hope that interrogating and teaching the value of artistic expression of diverse cultures could address this tension.

5.2.3.3 SUB-THEME 3.C: Shared participation

IAAMW indicated a need to:

"share a hell of a lot more industry... students, or interns, or even your employees tend to hold back a hell of a lot. They don't tend to dive in with the creatives or be a part of things. They don't ask enough questions...".

IDAFW suggest that designers should:

"Meet people who are in the industry. They have so much to offer. And even if you can just sit with a designer and see how they do things and learn what's different from the way you do things, go for it."

The republican model of citizenship is based on political communities and promotes the notion of shared participation that is aimed at the common good. In contrast to the shared participation model of republican citizenship, the liberal model of citizenship is based on individual liberty: "[i]t prioritizes the rights of individuals to form, revise, and pursue their own definition of the good life, within certain constraints that are imposed to promote respect for and consideration of the rights of others" (Abowitz & Harnish, 2006:661). The South African government aims to create a balance between the liberal and civic- republican notion of citizenship (DoE, 2001). The state's success in achieving this balance will nonetheless be determined by the ability of government to deliver on "ambitious constitutional goals" (Enslin, 2003:82). Nussbaum's (2002) description of global citizenship also echoes the problems identified in critical citizenship such as neglect of critical participation in democratic societies.

5.2.3.4 Discussion of the role of designers in society

In this section the role of designers in society is discussed in relation to the notion of civic engagement, ethical relationships and shared participation. In the previous theme dealing with South African identity and culture, I identified the need to frame a debate around the role and purpose of design in society. This discussion could be a beginning of developing a framework for such a debate.

Within the context of the design industry, respondents indirectly referred to the civic engagement activities wherein design can play a role. IAAMW asks:

"... what can I change, what can I make different, what can I better, how can I better life with design or better people with design?"

IAAMI2 comments:

> "I think there are some things that connect us in terms of our humanity and we've forgotten those things... If design could possibly change the world... Those are the things that we need to focus on."

IGDFB states:

> "Design is one of those elements that given a chance would play a big role in bringing people together."

From the above responses of IAAMW, IAAMI2 and IGDFB, a willingness to be involved in civic engagement can be deduced. This is in contrast to what Wang (2013) predicted in that designers, with a predisposition as "makers" (2013:4), have a deficiency in getting involved with real, pertinent social issues. It must, however, be questioned how effective this involvement will be when young designers have little or no conception of the theory and practice that is involved with the notion of the 'civic'. The description of South African society as valueless and racially divided by design industry professionals together with the racism experienced by 'newcomers' should be a wake-up call for the South African design industry and present ample 'themes' for discussing real, pertinent social issues.

AWF8 indicated a need for "ethical behaviour and professionalism". The notion of ethics is also described by IAAMI2 where he comments: "We've forgotten what the values are of people in our society." IERMB noted his failure to maintain the "moral high ground". In my experience moral and ethical issues are frequently placed in front of designers, one constantly has to ask oneself what moral one is willing to 'bend' to justify placing food on the table. Similarly there is the issue of doing things for one's own good or for the good of society. The age-old struggle to find an acceptable balance between these two elements of society (Gross, 1998) must continue within this debate by designers.

As design educators we also have to note our ethical and moral stance. Freire (in Mayo, 2004) argues that education is always a political act that involves social relations that hence involves political choices that will have ethical implications. To do this, design educators must empower their students, as proposed by Andreotti (2006:48), to reflect on their cultures and legacies with the purpose of reimagining their future wherein they must take responsibility.

Design students must also be made aware of the conflicting 'personas' of the design industry as described by de Freitas (2008:2) to enable them to be better prepared when they are in conflict to act ethically and morally. McDougall's (2005) view on moral global citizenship must also be shared with design students, "that one's actions impact others both on local and global levels; thus one has an obligation to make a positive contribution in her or his society" (2005:27).

The concept of sharing is something that I have never experienced in the design industry – professional jealousy, intellectual property and confidentiality agreements firmly grips any conception of sharing. Although IAAMW and IDAFW indicate a need for sharing between designers, I find it difficult to visualize shared participation ever happening on a truly meaningful level. The effects of professional jealousy cause that meaningful learning and participation between colleagues are limited, firstly because of the fear of losing the 'edge' they may have and secondly the possibility that the 'glamour' given for rare achievement have to be shared. Alumni ABM3 who mentioned "[s]ome managers get credit for your work and you can't say a thing cause you don't wanna be fired" demonstrates this.

This problematic conception of shared participation within the design industry could be addressed to a certain extent through introducing to design students the concepts of the republican and liberal models of citizenship. By doing this the problematic tendency of the design industry to lean towards individual liberty could be illustrated by making design students aware of the dangers posed by having an imbalance between the civic and liberal notions of citizenship. By introducing these two concepts to design students, design educators can assist the South African government to create a balance between the liberal and civic-republican notion of citizenship (DoE, 2001).

In answering the question: "What are the pertinent themes in critical citizenship and globalization discourse that could be used to conscientize industry expectations of design education at UoTs?", the concepts of civic engagement, ethical relationships and shared participation are identified as pertinent themes in the critical citizenship and globalization discourse within the theme of the role of the designer in society. These concepts can be used as platforms to create critical awareness of pertinent social issues with design graduates at UoTs through the following actions:

- Framing a debate around the role and purpose of design in society with design students by using the themes of civic engagement, ethical relationships and shared participation as key points.

- Introducing the concepts of the republican and liberal models of citizenship to design students to make their attempts at civic engagements more meaningful.

- Discussing the issue of 'doing things for your own good' vs. 'doing things for the good of society' to possibly find a balance between these two elements in society.

- Design educators should be sensitized that education is always a political act that involves social relations that hence involve political choices that will have ethical implications.

- Design educators must empower their students to reflect on their own cultures and legacies with the purpose of reimagining their future wherein they must take responsibility.

- Design students must also be made aware of the conflicting 'personas' of the design industry to prepare them for when they experience conflict to act ethically and morally.

- Design students must be made aware that their actions can impact others both on local and global levels; as such they have an obligation to make a positive contribution in their society.

5.2.4 THEME 4: Skill sets

The fourth theme is skill sets and the sub-themes are problem-solving, critical thinking, and imagination skills. Problem-solving, critical thinking, and imagination skills are integral in critical citizenship and globalization discourse. In identifying strategies to resolve post-apartheid critical citizenship issues in education, Seroto (2012) highlights the lack of critical thinking, Andreotti (2006:48) advocates for citizens to "imagine different futures" in global citizenship and Campbell and Martin (2006) refer to the need for problem-solving to adress problems created by globalization on the social and economic front.

5.2.4.1 SUB-THEME 4.A: Problem-solving

Several respondents referred to the importance of problem-solving skills for designers. AWF5 stated:

> "Understanding of a problem and effectively communicating your findings and justification for a solution is of prime importance.

AWM3 indicated:

> "Problem-solving is a skill required in everyday living, not to mention as a design professional."

IAAMI2 proffered the following opinion:

> "When you call yourself a designer... you're just a designer with problems, you must find solutions."

When alumni were requested to rate the importance of specific skills required by industry, 84% indicated that the ability to pay attention to detail is very important. The ability to develop innovative, 'fresh' ideas is rated second most important at 78% while speaking clearly and effectively was third at 57%. All these skills could contribute to the notions of problem-solving, critical thinking, and imagination. When asked to identify the most valuable skill that a designer should posses, industry respondents referred to the importance of passion, enthusiasm and dedication. IAAFW commented:

> "But if you see their passion, if you see the right attitude within someone, that is something you can work with. The little basic skills you can always teach, but you need to have a passion for what you do."

IDAWM said:

> "The most valuable skills a designer could have is a passion for their career choice, especially when they're doing things they don't like or enjoy, or when they're dealing with a client who invariably isn't exactly easy to deal with."

IDAFW responded:

> "Also, an enthusiasm to actually understand what goes into a brief or what goes into a piece of work before you even start working on it is vitally important."

IMAMW stated:

"Dedication, I know that a lot of people feel that they live and breathe this."

IAAMI responded:

"You're going to have to lay your soul to bare in front of unknown people often. Only if this is your absolute passion are you going to be able to get through those days."

IAAMI2 commented:

"I think the word designer is already a misconception, because it kind of stitches it in positions as doing just one thing, but actually designers encompasses all forms of solution-finding. The business has evolved so much so that the word 'designers' become a misnomer. It's no more really just about a form of design. It's more about a solution. So it's about the whole rather than just a visual interpretation."

IGDFB commented:

"It's amazing how many people think that's [drawing] what we do. There's so much complexity to design that one cannot even fathom."

These comments from alumni and industry indicate that problem-solving skills is integral to the armour of a designer due to the nature of their profession – to solve design problems. Together with the innate requirement for designers to have passion, enthusiasm and dedication, it points toward the inherent suitability of designers to engage with globalization and critical citizenship discourses. Within both globalization and critical citizenship discourses an abundance of situations requiring problem-solving can be identified.

Enslin (2003) observes the problematic situation of South African conceptions of citizenship whereby in the long run the preoccupation with entitlement and the accumulation of wealth could erode the willingness to partake in actions aimed at the common good of society as a whole. Yudice debates the power of culture in the "new economy" (in Campbell & Martin, 2006:151) and how it can be used to solve social and economic problems. Problem-solving skills will also be needed to address "alterglobalization", a reaction to the inequalities created by global neoliberalism

(Eriksen, 2014:302). In conclusion, I mention Briggs's (2013) insight that to attempt to solve the problematic nature of indigenous knowledge through problem-solving, designers should also use their 'expert' problem-solving skills to preserve the value of indigenous knowledge.

5.2.4.2 SUB-THEME 4.B: Critical thinking

The comment made by IGDFB indicates a process of critical thinking:

"Now I've learned that there is formality within all that madness and all that clutter, there is structure. But at the same time, I've discovered millions of other ways and platforms that you can use design. There was a time when it was considered that design is dying, print was dying. So everybody thought, 'Would that be taking design with it?' But I like that it's now gone in various ways – we have 3-D printing, we have 4-D animation. So I still pretty much have that 'the sky is the limit' impression of the industry."

IAAFW refers to critical thinking in terms of reasoning:

"I think it's become very important that the 'why' behind everything is being highlighted. There [are] a lot of amazing projects and a lot of amazing campaigns that don't necessarily look fantastic, but the reason why they were done the way they were is what makes them amazing. I think that something that everyone should stop thinking about, is the end product; what it looks like is not as important as to why we do what we do."

IERMB refers to critical thinking within management levels:

"The design industry is one step behind where I would like to see it right now because I think developments around the world have left us behind. And I'm thinking of companies like Form Design. I think of companies like IDEO, and Machida where they have taken design into the management space where design has now become a tool to use, to not just make things but also think about things. It's a thinking tool, much more than anything. I think in South Africa it was all just making things with design."

IERMB furthermore refers to critical thinking required for conceptualization:

"What I find lacking in design and very strong in advertising is conceptual thinking: the idea that before you start putting it down, or before you start

sitting at a computer, just sort it out. Think about it. What is it? What's the thinking? What's the concept? That's probably the most lacking soft skill in design right now, especially with the younger kids".

Within the notion of conscientization, Freire (in Palmer *et al.*, 2001) argues that through 'doing' humans make history and thereby become more human and that both educator and students should partake in this process of doing and history-making – a process that will rely on critical thinking. Freire's description of conscientized individuals as "knowing subjects [who] achieve a deepening awareness both of the sociocultural reality which shapes their lives and of their capacity to transform that reality" (1972:51) takes critical thinking as a prerequisite.

Seroto (2012) identified the lack of critical thinking about critical citizenship during the apartheid era as a serious gap that should be addressed in the post-apartheid critical citizenship education. Campbell's argument that political systems in crisis will marginalize artists will also require critical thinking in that designers need to frame a debate around the role and purpose of design in society (Campbell & Martin, 2006:30).

5.2.4.3 SUB-THEME 4.C: Imagination skills

Industry or alumni respondents did not explicitly mention imagination as a required skill, what was nonetheless clear is the need to be creative and find renewal in oneself to accomplish one's goals. This notion of creativity and self-renewal would have implicit reference to using one's imagination.

IAAMW referred to the need to grow as designer:
> "The more you start actually learning and knowing the less you realize you actually know. You want to learn every day and you want to grow every day. There's just a hell of a lot to still learn. The industry is quite broad and inspiring, so you just have to dive into it and enjoy it."

IAAFW noted the complexity behind design:
> "I think for everyone that walks in here, you think it's going to be a case of you make pretty pictures every single day, and that's kind of what you're going to be doing. I think that's something that needs to sort of very quickly change

because there's a lot more around the design industry and specifically advertising than just making things look pretty basically."

In the critical citizenship discourse, Nussbaum refers to the need for imagination when she states that we must stop producing "narrow citizens" (Nussbaum, 2002:302) in our educational systems, we have to educate people to understand people that are different to themselves and we must teach children to imagine beyond their local setting. Andreotti (2006) also referred to imagination in global citizenship education that should "[e]mpower individuals to reflect critically on the legacies and processes of their cultures, to imagine different futures and to take responsibility for decisions and actions" (2006:48).

5.2.4.4 Discussion of skill sets

While reading through the comments made by industry and alumni respondents, it became clear to me that 'technical' skills are perceived as of lesser importance than inherent creativity, passion, enthusiasm and dedication. Software knowledge and crafting can be quickly taught. To have the next big idea, however, requires something more.

Several respondents referred to the importance of problem-solving skills for designers. AWM3 indicated:

> "Problem-solving is a skill required in everyday living, not to mention as a design professional."

IAAMI2 said:

> "When you call yourself a designer... you're just a designer with problems, you must find solutions."

The importance placed on problem-solving skills in the design industry should also give designers an advantage in being able to assist society in developing tolerance towards the 'other'. This perceived 'lack' of tolerance in South African society is described by IAAMW that stated:

> "You know, we're a very critical country. We do tend to criticise each other or criticise whether it's sport or government."

The comments from alumni and industry clearly indicate that problem-solving skills is an integral part of any designer due to the nature of the design profession.

Together with the innate requirement for designers to have passion, both enthusiasm and dedication point towards the inherent suitability of designers to engage with globalization and critical citizenship discourses. Within both globalization and critical citizenship discourses an abundance of situations requiring problem-solving is identified. These include the problematic situation of South African conceptions of citizenship, the power of culture in the new economy to solve social and economic problems, "alterglobalization", a reaction to the inequalities created by global neoliberalism and the problematic nature of indigenous knowledge in a globalized world.

Just as problem-solving is seen as integral to the makeup of a designer, so is the notion of critical thinking in developing and producing design ideas. Critical thinking also has a central role to play in the process of conscientization – a process that will rely on critical thinking. Critical thinking is also central to the concept of critical citizenship, the lack of critical thinking about critical citizenship during the apartheid era is identified by Seroto (2012) as a serious gap that must be addressed. Political systems in crisis will marginalize artists and will also require critical thinking from designers that must frame a debate around the role and purpose of design in society (Campbell & Martin, 2006:30).

Although industry or alumni respondents did not highlight the concept of imagination, it became clear that there is a need to be creative and find renewal in oneself to accomplish one's goals. This notion of creativity and self-renewal would have implicit reference to using one's imagination. In the critical citizenship discourse, Nussbaum refers to the need for imagination when she states that we must teach children to imagine beyond their local setting. Andreotti (2006) also referred to imagination in global citizenship education that should "empower individuals to reflect critically on the legacies and processes of their cultures, to imagine different futures and to take responsibility for decisions and actions" (2006:48).

For me there is a close relationship between Freire's pedagogy of hope and the concept of imagination. When a call is made for children to imagine a better future, this is done to create hope. It is within this conception of hope that designers should

help the children of today to imagine a better life. Within the imagined reality of a better life lies the hope that it can be achieved.

In answering the question *What does the design industry expect of design graduates from design programmes at UoTs in South Africa?*, the answer is simple: industry sees 'technical' skills as of lesser importance that inherent creativity, passion, enthusiasm and dedication.

Problem-solving, critical thinking, and imagination skills are identified as pertinent skills needed in promoting critical citizenship and globalization discourse. These skills are essential to create critical awareness of pertinent social issues; as inherent traits of designers, these skills should be honed with design graduates at UoTs through the following actions:

- The problem-solving skills of designers should be applied to problems inherent to critical citizenship and globalization
- Critical thinking should inform the debate around the role and purpose of design in society
- Designers should assist society in imagining a better future to create hope.

5.2.5 THEME 5: Neoliberalism and the design industry

Neoliberalism and the design industry is the fifth theme and the sub-themes are misusing designers, misconceptions of glamour, and trends in employment.

5.2.5.1 SUB-THEME 5.A: Misusing designers

Several alumni and industry respondents support the contention that the design industry is 'neoliberal'. Through the prevalence of misuse described by alumni, the neoliberal character of the design industry takes on a particularly negative image. It is notable that industry respondents did not refer to the design industry as neoliberal, neither did they highlight the exploitative nature of the industry as negative but rather as 'dues to be paid'.

Alumni responded as follows:
ABF1: "Exploitation! Especially in private companies."

AWF8: "...to attain a standard that is acceptable to the industry which promotes ethical behaviour and professionalism."

ABF5: "... [myth] Every place you work will inspire creativity."

ABM12: "It's good to be professional in your work as a designer, but clients you may work with aren't as professional in their conduct."

AWM8: "... [myth] You benefit from working for exposure and free internship."

AWF7 stated that:

"The unfortunate trend in the design industry is that designers are paid small salaries in expectation of working illegally long hours and not getting paid overtime. This is not only financially problematic, but also causes health issues for young designers. Not enough is being done to protect newbie designers against abuse and misuse in the designer job market. Once in this position, designers also don't speak out about the problem, because they are afraid of losing their job or being bullied in the workplace, because they 'can't handle the pace'."

AWM4 responded:

"Today the success of a designer lies on their own shoulders – not necessarily on the reputation of the agency you work for."

ABM3 stated:

"The ability to understand my managers, [be]cause sometime they expect you to do miracles. Some managers don't allow you to explore and change some things in design – they prefer the old things, which I think they limiting some of us as designers, etc. Some managers get credit for your work and you can't say a thing cause you don't want to be fired."

IDAFW indicated:

"It's tough. It's one of the hardest places to be. I think trying to prove yourself is one of the hardest things you have to do in this industry. But to strive to do that is something that you need to do on a daily basis. Just creating stuff on

the same level all the time is not good enough. And good is not good enough; it needs to be better than good always, all the time. And you always have to one up yourself."

This dismal situation could possibly be addressed by the suggestion from Waghid (2009). He advocates instilling compassion into the education system. If that can be achieved, learners will intuitively act against situations where the dignity of any person is under threat. He also suggests that South African universities should become actively involved in uplifting disadvantaged communities, especially since the gap between rich and poor are still increasing.

Ampuja (in Eriksen, 2014) also warns against this total neoliberalisation of the world, citing the dangers of rational self-interest and the inherent hegemonic nature of globalization. Ampuja reiterates that globalization is often confused with neoliberalism; he states that this must be guarded against as the positive aspects of globalization becomes lost within the neoliberal paradigm.

5.2.5.2 SUB-THEME 5.B: Misconceptions of glamour

My neoliberal and elitist experience of industry can be supported by industry comments made on the misconceptions about the notion of 'glamour' by newcomers to the industry. The following comments were noted:

IMAMW: "..this is not about creating art. This is about a business, and the collateral of that business is creativity. The sooner people understand that, the happier they will be in their chosen vocation."

IMAMW made the following comment:
"Don't do this if you think you want to be a designer. You need to know that you're going to do this otherwise, don't bother, it is not going to make you happy and not having a personal life helps a lot as well because you could be giving up a lot of your free time."

IMAMW noted:
"The first preconception [misconception] is that it is easy and glamorous - it is not."

IDAMI indicated: "it's not as glamorous..."

IDAWM responded:

> "That it's glamorous. People think design and communications is extremely glamorous, and certainly there are fun, glamorous bits to it, but certainly, it is a craft. It is a discipline, and it's not just about wearing cool clothing and driving cool cars and coming in late to work and working until late, but there is certain discipline that you need and a certain work ethic, if you want to really excel in the industry."

My own conception of the design industry is captured in essence by IERFW. When asked what her impression of the design industry is, IERFW responded:

> "I don't think it is what I thought it was as when I was a student. I think you have different ideas. It's much more cutthroat and you learn all about clients and all their little things."

The inner conflict I experienced in industry was also identified by IERMB:

> "It felt like it occupied a higher moral ground, so to speak. I don't know if it's maintained that to be honest".

The constant pressures placed on designers by industry is aptly described by IDAFW that mentions:

> "It's tough. It's one of the hardest places to be. I think trying to prove yourself is one of the hardest things you have to do in this industry. But to strive to do that is something that you need to do on a daily basis. Just creating stuff on the same level all the time is not good enough. And good is not good enough; it needs to be better than good always, all the time. And you always have to one up yourself."

IERFW stated:

> "I think lots of people think that it's just this wonderful, fantastic thing. You just sit and do pictures all day long. That's what my friends think. They go, 'Wow, you're a graphic designer. That must be so awesome. You must just do all these pretty things all day long.' And it's like, 'No. Not really.' You get a brief and you've got to stick it. There's lots of constriction."

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IAAMI mentioned:

"The term designer is quite glamorous, isn't it? So they are often attracted to the big lights and the wonders of fame and fortune associated with it. And that's all fine and well. It's part for the course; it comes with the territory. But it's a lot of hard work. And individuals need to really dig deep and analyse their personalities, and analyse what is it that they want to do."

IAAMW stated:

"... people who tend to think they're going to be a rock star when they become a designer and they're going to be superstars and win awards and so forth. It's a little bit harder when they're out there."

5.2.5.3 SUB-THEME 5.C: Trends in employment

In the alumni survey, respondents were asked if a degree in design is worth more than a diploma in design. Taking into account that 22 alumni who had completed the survey obtained their degree, only half of them seem to think it was essential. This question is important to note in terms of what the responses mean for design education at UoTs and what it says about the nature of the design industry.

Table 5.5: Is a degree in design worth more than a diploma?

Strongly disagree	6	16%
Disagree	8	22%
Neutral	12	32%
Agree	11	30%

Comments regarding the requirement to have a formal qualification to become a successful designer from alumni can be clearly divided into three perspectives, namely those thinking that a degree is necessary:

ABM3: "I agree that a degree is worth more and the reason why I say this is four years is worth more, you get to understand and be able to specialise in a specific area in design and get to understand, get the right ethic and principals in what you specialise in. Another thing is a degree is worth more to get jobs overseas."

ABM6: "The number of years I spent earning the degree, and the panel beating involved opened up a wide range of design opportunities."

ABM10: "Degree more recognition!"

AWF4: "I regret not doing my degree, I've found that I would enjoy even pursuing my career academically, like lecturing or teaching, and without at least a degree, it can't be done."

Those that have a 'neutral' view that a degree is necessary:

ABM2: "A diploma holds the same weight as a degree in design."

AWF8: "A degree only provides for the opportunity to get an interview."

ABM12: "Once you have even a diploma, it's the standard of your work that matters, the qualification is a formality."

AWM4: "Although studying gave me a very solid base of design principles, there was a lot lacking in terms of real world design industry skills."

Those thinking that a formal qualification is not necessary:

ABF5: "I found that skills are more important than a qualification at times."

ABM4: "In the design industry it doesn't really matter how educated one is, what matters is what one can do when given work."

AWF1: "Experience means more than a degree."

AWF5: "I have seen too many people without any qualifications excel in advertising to believe that a degree is necessary."

AWM2: "In my opinion it's all about the portfolio and experience in the specific sector you are looking for."

AWM5: "Since passing my N Dip, I never even picked up my diploma... Every job I got hired [for was] based on my portfolio."

Within the industry interviews the following comments were made regarding education:

IMAMW: "CVs are CVs, portfolios cut. It doesn't matter which school you come from. It's the work that talks."

IAAMI2: "I think the four-year courses that the traditional colleges teach are really in-debt. They're business ready, you can put a person in, they're not necessarily new to the connection in work, and they have a really good grasp of not just the task that they've been given, but their role within this entire ecosystem."

IDAWM: "I would like to see UoTs focusing more on humanities and society, in terms of contextualizing their creativity, and I would like to see traditional

universities focusing a lot more on breaking the mould, and be more practical in their application of their design."

Based on the responses from alumni and industry regarding the importance of qualifications in the industry, it is clear that design education at UoTs could have a problem. The perceived need for design education is not viewed as essential.

The underlying problems with the neoliberal design industry as discussed earlier can be further illustrated by comparing the employment trends of alumni. Tables 5.6 and 5.7 indicate the portability of TUT alumni in the design industry

Table 5.6: Design sector employment directly after studies

Advertising agency	6	16%
Design agency	9	24%
Your own business	5	14%
Government department	1	3%
Animation company	0	0%
Digital effects company	1	3%
Publishing company	1	3%
Printing/repro company	3	8%
In-house design department	4	11%
Education	0	0%
Multimedia company	2	5%
Web development company	1	3%
Work unrelated to my studies	1	3%
Other	3	8%

Table 5.7: Current design sector employment

Advertising agency	4	11%
Design agency	5	14%
Your own business	10	27%
Government department	5	14%
Animation company	1	3%
Digital effects company	0	0%
Publishing company	0	0%
Printing/repro company	1	3%
In-house design department	2	5%
Education	3	8%
Multimedia company	3	8%
Web development company	0	0%
Work unrelated to my studies	0	0%
Other	3	8%

The reduction of advertising agency employment of alumni from 16% to 11% and the reduction of employment in design agencies from 24% to 14% together with a increase from 14% to 27% in entrepreneurial setups could be attributed to several factors.

The move towards entrepreneurial activity was echoed by IAAMI where he stated:
> "You don't have to go and join a design house, or an ad agency. You can actually go and start your own little business, because you have so many skills."

IAAMI2 also mentioned entrepreneurial choices as an option:
> "I don't think you need to work for a design shop to be successful. If you look at the numbers, there are more than 3 000-- three and four manned shops in the country, and I think that's a lot bigger industry than professional industry as such. I think they produce a lot more work."

What is positive from the responses received by alumni is the fact that despite all the negative experiences, 70% still feel that they made the correct career choice (see Figure 5.2 below). This response could be indicative of the passion and commitment inherent to designers that could be put to constructive use within the critical citizenship and globalization discourse.
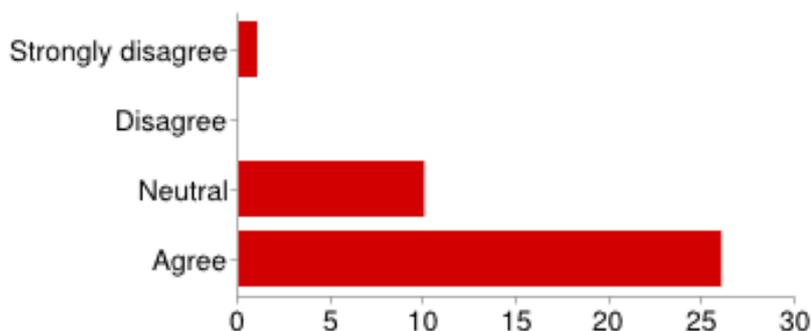

Figure 5.2 Alumni satisfaction with making the correct career choice

5.2.5.4 Discussion of neoliberalism and the design industry

My contention that the design industry has a distinct neoliberal character is affirmed by responses from industry and alumni. My argument for the conscientizing of the design industry is validated. A particular negative image of the design industry has emerged, one where newcomers are exploited under the guise of 'experience' that is widely accepted as best practice by industry.

Alumni responses indicating "Exploitation! Especially in private companies", "The unfortunate trend in the design industry is that designers are paid small salaries in expectation of working illegally long hours and not getting paid overtime" and the comment that "designers also don't speak out about the problem, because they are afraid of losing their job or being bullied in the workplace, because they 'can't handle the pace'" seen together with the earlier incidences of racism mentioned by alumni create a bleak picture of the design industry. While this picture is now vividly engrained in my mind, I ask myself what is the ethical implications of allowing such an industry to dictate what should be taught within a design programme at a UoT?

Should design educators not take the advice of Waghid (2009) where he advocates instilling compassion into the education system? If that can be achieved learners will intuitively act against situations where the humanity of any person is under threat. This could be done through inclusion of critical citizenship and globalization discourse in curriculums of design programmes at UoTs.

It is only a question of time before the general misconception of glamour surrounding the design profession will fade. If the design industry continues on this neoliberal path of self-destruction without considering how it will deal with its own vices, the passionate individuals who now make up the heart of this industry will find alternative avenues to express their passion.

Based on the responses from alumni and industry regarding the importance of qualifications in the industry, it is clear that design education at UoTs could have a problem. The perceived need for design education is not viewed as essential. This muted response regarding the need for formal qualifications together with the recurring theme that industry experience is worth more opens up a pressing debate and poses a vital question, namely: *What could be added to design education at*

UoTs that will add value to such an extent that alumni and industry will view it is essential for success? Through this question the relevance of this information to the stated research aim and question becomes clearer: *Is it possible that the inclusion of critical citizenship and globalization discourse in design programmes at UoTs may be the answer?*

The underlying problems with the neoliberal design industry can be further illustrated by comparing the employment trends of alumni. The reduction of advertising agency employment of alumni and the reduction of employment in design agencies together with an increase in entrepreneurial setups could be attributed to several factors. The move away from formal employment towards entrepreneurial setups could support my contention that the neoliberal character of the industry has reached a stage where it has become intolerable.

Through entrepreneurial setups individuals have more control over what happens to them within the design industry. It could, however, be argued that young designers do a lot of job-hopping, thus the result of the findings. However, the data gathered related to mobility only 7% of the respondents have changed jobs more than three times while the majority, i.e. 38%, have moved once or twice and 19% are still with the same employer, of which 5% could possibly still be working for themselves.

What is positive from the responses received by alumni is the fact that despite all the negative experiences, 70% still feel that they made the correct career choice. This response could be indicative of the passion and commitment inherent to designers that could be put to constructive use within the critical citizenship and globalization discourse.

5.3   CONCLUSION

In this chapter I presented the data that was collected during industry interviews and alumni questionnaires. The results from the data analysis were synthesized with the themes identified in Chapter 2. The main aim of the study is to create a conceptual framework that supports theoretical concepts that could conscientize industry expectations of design education as it is proven as being necessary due to the bleak image that has emerged of the design industry in South Africa.

We need to urgently instil compassion into design education so that our alumni can intuitively act against situations where their dignity is under threat. This could be done through inclusion of critical citizenship and globalization discourse in curriculums of design programmes at UoTs.

CHAPTER 6 CONCLUSIONS AND IMPLICATIONS

6.1   INTRODUCTION

In this chapter the conclusions as well as implications of the research are discussed. The contribution of this research in the field of design education at Universities of Technology in South Africa will also be highlighted. I will conclude by reflecting on the research process I followed and propose possible areas for further research.

The topic of this research was chosen because of my own problematic neoliberal experience in the South African design industry as well as renewed pressure on academics at UoTs to 'align' design education to industry requirements. During the coursework section of the MA in Visual Arts (Arts Education) at Stellenbosch University, I was exposed to critical citizenship and globalization theory. While immersed in critical citizenship and globalization theory, I gained new insights and perspectives that I was not exposed to through my own 'industry focused' design education and experience. I questioned myself on how this new knowledge of critical citizenship and globalization theory could possibly address some of the problems I experienced as designer in the industry and as design educator at a university of technology.

The nature of the design industry has changed tremendously over the past 20 years, rapidly transforming from analogue to digital processes, from 'mysterious' processes driven by 'exclusive' insider knowledge to a current situation where this once 'magical' process is now 'democratized' by technology. Today anyone with a computer can label him- or herself as 'designer'. Design education at UoTs still has to deal with this 'loss' of expertise due to the democratization of design through technology. This 'democratization' of design together with the tremendous social, economic and political changes in the 'new', democratic South Africa require that design students be prepared for an uncertain future. This sense of uncertainty as to what the future holds will affect Higher Education. Barnett suggests that with the complexity evident in society, educators and students must be equipped for learning in an uncertain future that will require an "ontological turn" (2004:247). Barnett argues that "[i]t is learning for an unknown future that enables the self to come to understand and strengthen itself" (2004:260).

The uncertainty prevailing in the design industry can be seen as an opportunity or threat; it is my contention that within this uncertain environment design educators must take the opportunity to question industry expectations. This is where I see critical citizenship and globalization theory as being instrumental.

I posit the Freirean notion of conscientization as crucial in preparing design students for an uncertain future in a neoliberal design industry. Through conscientization, design students could be made aware of social realities, develop critical awareness through reflection and physical action, become sensitized towards the dominant nature of social myths and develop a strong sense of identity and purpose through uncovering real problems and actual needs of the society they live in.

The data in this case study of South African design industry expectations were collected through 11 filmed interviews with industry professionals and 36 responses received from online surveys distributed to 176 TUT Graphic Design and Multimedia alumni from the past 10 years using the snowball effect. To ensure validity of the findings, member checking and triangulation were used. Triangulation was used in that industry expectations were gained from experienced professionals in the field as well as TUT alumni that are newcomers in the field. In the following section the conclusions drawn from the findings and the implications thereof will be discussed.

6.2   CONCLUSIONS DRAWN FROM THE FINDINGS AND IMPLICATIONS

6.2.1 Factual conclusions and implications

Conclusions drawn from this study are discussed in the following section.

6.2.1.1 Conclusions related to the context of the study

From the findings it can be concluded that post-apartheid South Africa still has a long way to go before the ideals embodied in the Constitution will be realized. Racism still persists within a society that is divided by cultural and economic differences. These differences are identified as the root cause of the problematic conception of critical citizenship prevalent in the new South Africa.

Design Education at UoTs may have a problem. The perceived need for design education is not viewed as essential by their own alumni. This muted response regarding the need for formal qualifications together with the recurring theme of industry experience opens the debate as to what could be added to design education at UoTs that would add value to such an extent that alumni and industry would view it as essential for success. This debate could include critical citizenship and globalization discourse as added dimension. Freire's argument that learners should be able to 'read' (Palmer *et al.*, 2001:130) the world around them could also be applied to design students as an awareness of the world is seen as crucial by industry. The inclusion of a framework for intercultural art education as suggested by Steers (2009) in design education at UoTs could contribute to the conscientization of the design industry. Intercultural 'design' education will consider cultural traditions and changes that convey "identities, values and aspirations" (2009:319) brought into relation with global citizenship, sustainable development, conflict resolution, values and perceptions, diversity issues, human rights, social justice and interdependence. The framework must then be supported by an understanding of the way in which individuals and communities affect and are affected by others.

My contention that the design industry has a distinct neoliberal character is affirmed by responses from industry and alumni. The picture that emerges from this study creates a worrying image of a profession in crisis. The 'expert' knowledge that used to define designers have become mainstream, thereby creating an identity vacuum with designers that are holding on to conceptions of 'glamour'. Identity issues are further complicated by loud voices describing the industry as restrictive and limiting.

6.2.1.2 Conclusions related to industry expectations

The design industry expects of design graduates from design programmes at UoTs in South Africa to focus on developing their inherent creativity, passion, enthusiasm and dedication. The design industry sees technical skills as of lesser importance in that designers can acquire these technical skills in a relatively short time.

6.2.1.3 Conclusions related to critical citizenship and globalization themes

The pertinent themes in critical citizenship and globalization discourse that can be used to conscientize industry expectations of design education at UoTs are

identified as: transformation, diversity, racism, social disparity, visual culture, civic identity, civic engagement, ethical relationships, shared participation, problem-solving, critical thinking, and imagination skills.

6.3   IMPLICATIONS OF THE FINDINGS

The findings related to design industry expectations have implications for decisions related to programme design at UoTs. There must be a careful balance between the credits allocated to technical knowledge and credits allocated to 'soft' skills that would contribute to the development of creativity, passion, enthusiasm and dedication of design students.

The findings related to the identification of pertinent critical citizenship and globalization themes have wide-ranging implications for design educators and design students at UoTs. The findings suggest several actions design educators should take to conscientize design students. Within the findings it is also implied that design students should be exposed to several theories and facts not previously included in design education at UoTs.

6.4   CONCEPTUAL FRAMEWORK REVISITED

In this section I revisit the conceptual framework described in Chapter 2. The framework was described as follows (see also Figure 2.1, p.38):

Primary concepts involved in this study:

- Design education at Universities of Technology in South Africa.

- Industry expectations of design graduates from Universities of Technology.

Viewed through the lenses of:

- The Critical Citizenship discourse.

- The Globalization discourse.

With the purpose of:

Conscientizing industry expectations of design graduates from UoTs.

Now that I have answered the main research question of this study, I have crystallized my conceptions of how to possibly achieve the main aim of the study, namely to create a conceptual framework that supports theoretical concepts that

could conscientize industry expectations of design education. The fundamental premise of both the previous and new conceptual framework is based on the contention that design students can be 'conscientized' before entering the design industry, and by so doing they will become the force that will conscientize design industry expectations of design education at UoTs in future. What I have uncovered is that underlying to my initial conceptual framework is another layer that refers to the ontological position of designers (see Figure 6.1, p.103).

The actions proposed in Chapter 4 when the five themes were discussed should create a solid platform from where the notion of a conscientized design student can be developed using critical citizenship and globalization discourse. It is, however, my contention that the identified list of theoretical concepts cannot be reduced to a mere 'to do' list of interventions to conscientize the design industry. A focus on phenomenological and epistemological conscientization that is mediated by design education could be an option in this regard. Conscientized design education could lead to design students that have an ontological position as conscientized designers. Design educators (as mediators between education and industry) can also use the theoretical concepts drawn from critical citizenship and globalization discourse in this study to frame the debate of conscientizing the design industry on a fundamental (phenomenological and epistemological) level. It is nonetheless also my contention that the debate regarding the conscientizing of the design industry is of such importance that it should not be seen to be limited to only critical citizenship and globalization discourse – the debate must be open.
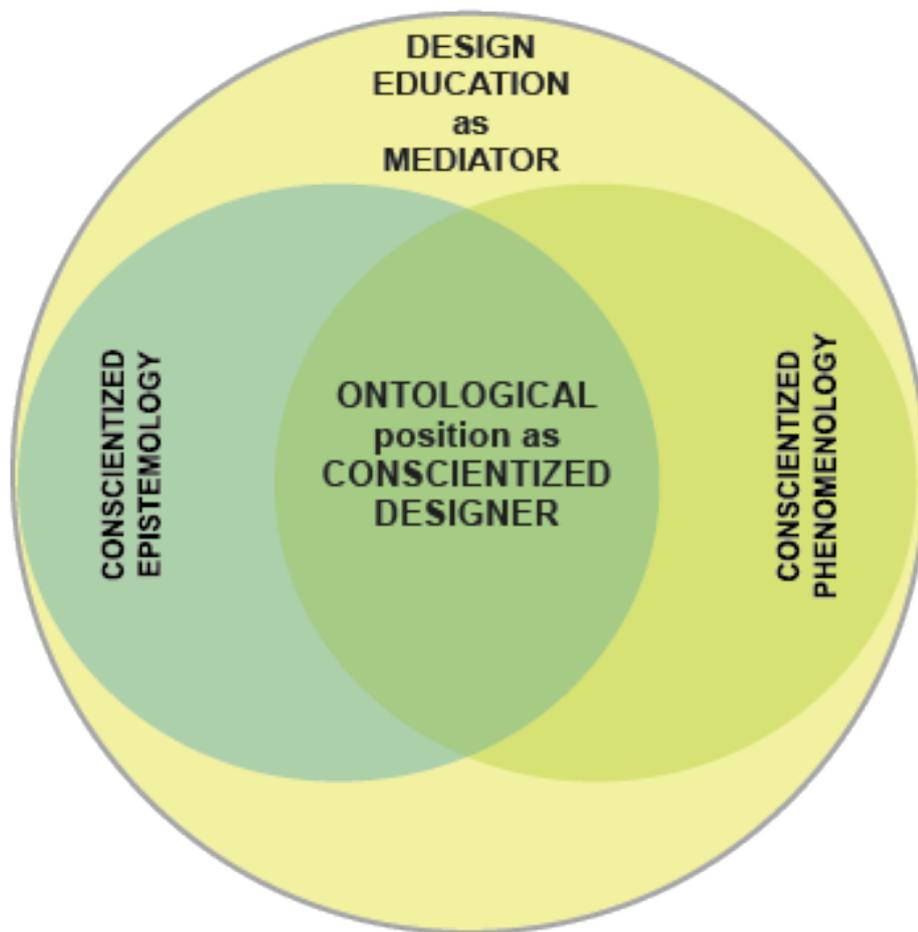
Figure 6.1 Revised conceptual framework

6.5   CONTRIBUTION TO THE FIELD OF DESIGN EDUCATION

This study contributed to the field of design education in that a clear image was created of the realities central to the nature of the design industry. Design educators are informed of the very real option they have to not necessarily having to conform to industry demands regarding the content of curricula. The 'lesser importance' of technical skills identified by industry will also enable design educators to maintain balance in allocating credits in the design curriculum.

The usefulness of critical citizenship and globalization discourse as 'tool' to debate pertinent social issues was highlighted and will assist design educators to construct more meaningful learning interactions. The foregrounding of the identity of educator and designer will assist them to understand the role they have to play in conscientizing the design industry.

6.6   FURTHER RESEARCH AND CRITIQUE OF RESEARCH

The findings of this research could greatly benefit from an expanded population to include alumni students from other UoTs; due to time constraints this was not possible for the present study. As with other case studies, the findings of this research is contextually bound and cannot be used for generalizations. However, in context the findings did point to possible issues that could be found to be prevalent in the design industry if the reach of this study was extended to include all UoTs in South Africa.

My attempt at including NVivo qualitative research software as a tool to complete this study proved to be extremely time-consuming without commensurate results. Although I could use the software to make basic arguments, I could not in the time available develop a sufficiently in-depth understanding of the workings of the software. Understanding the possibilities of the software is on my list for further development: I am curious as to how it could benefit the deductions I can make from high volumes of data.

From the findings it is suggested that conceptions related to cultural identity may be underdeveloped. Further study into the perceptions of cultural identity could be of huge benefit to the industry and design education.

My proposal to develop phenomenological and epistemological lenses to describe the ontological position of a conscientized designer is, however, the most pertinent point identified for further research and development.

6.7   CONCLUDING REMARKS

My research journey this year has traversed between the world of work and world of education in the field of design. It is a journey that I aim to continue as I am intrigued by the dynamism between these two worlds. To continue this journey in context of public higher education is my 'passion'. As private design education answers to its shareholders by delivering profit, so public design education must answer to its shareholders, the South African taxpayer, by contributing to a better life for all.

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APPENDIX A: INTERVIEW GUIDE

UNIVERSITEIT·STELLENBOSCH·UNIVERSITY
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INTERVIEW GUIDE

INFORMATION ABOUT THE RESEARCH
Name and contact number of researcher
Herman Botes
Tshwane University of Technology,
Tel.: 0827707763.
Email: botesh@tut.ac.za

PURPOSE OF RESEARCH
To explore the reactions of the design industry regarding – • Skills deficiencies in design graduates entering the industry • Most valued skills required from design graduates entering the industry

ANONYMITY AND CONFIDENTIALITY
Participation in the research is voluntary. You are free to decline to participate in this study, or to withdraw from it at any point. Your decision as to whether or not to participate in this study will have no influence on your present or future status at the Tshwane University of Technology, or the Department of Visual Communication.

INTERVIEW DETAIL	
Name of person interviewed:	
Company Name	
Company location	
Date	
Duration	

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INTERVIEW CONTENT

1. Introduction
  • Explain objectives of the interview and explain what topic areas will be addressed.
  • Explanation of the potential value of the research as to how the information will be used for the benefit of future students and the industry.
  • Give an indication of the expected length of the interview.

2. List of topics regarding whether graduates entering the design industry are sufficiently equipped to participate or not.
 	
  • Describe the size and focus of your current workplace.
  • What was your first impression of the design industry when you started?
  • What is your impression of the design industry now?
  • In your opinion what are common myths (untruths) associated with the design industry?
  • Which soft skills (organizational skills, interpersonal skills, communication skills) do you commonly see as lacking in design graduates?
  • Which hard skills (software knowledge, technical knowledge eg repro theory, language proficiency) do you commonly see as lacking in design graduates?
  • In your opinion, what are the most valuable skills a designer could have?
  • What advice would you give graduates entering the design industry?
  • From your viewpoint as a South African designer, name the most pertinent social issues South Africans are struggling with?
  • How would you describe the difference between design graduates from a traditional university and a university of technology?

3. Closing
  • Summarise the main issues discussed
  • Discuss the next course of action to be taken, such as a possible follow---up interview
  • Invite participants to reflect on what they have said and encourage them to contact the researcher if they want to add or adjust any of their comments made during the interview
  • Thank the participant for his or her time

APPENDIX B: ONLINE SURVEY

TUT Arts Faculty

GRAPHIC DESIGN & MULTIMEDIA ALUMNI SURVEY

*Required

**Tshwane University
of Technology**

We empower people

Dear Alumni

As a Graphic Design or Multimedia graduate of the Department of Visual Communication in the Faculty of the Arts at Tshwane University of Technology we value the contribution you are making to the industry.

Purpose:
You are kindly requested to participate in a survey conducted by Herman Botes as part of a Masters Degree research project in the Visual Arts Department at Stellenbosch University. The purpose of this survey is to investigate your experience of transforming from a TUT student to a professional designer. Your input will be to the advantage of future TUT students. Please share the link to this questionnaire to any of the TUT Graphic Design or Multimedia alumni classmates that you may still have contact with.

How long will it take:
The survey will take about 10 minutes to complete.

Confidentiality:
Your participation in this survey is voluntary. All your answers will be anonymous and confidential. The results of this study will be reported as summaries in which no individual's answers can be identified. This study was approved by the Faculty Research Ethics Committee of the Faculty of the Arts at TUT and the Visual Arts Department at Stellenbosch University.

Privacy:
Your contact details are treated as private and confidential. We will not share your contact details with any third parties.

Contact person:
If you have any questions or concerns about the research, please feel free to contact the researcher, Herman Botes, at 012 382 6162, Department of Visual Communication, Building 8, office 100, 24 Du Toit street, Pretoria.
Alternatively the supervisor, Dr. E Costandius, at 021 808 3053, Visual Arts Department office 2023,

Victoria Street, Stellenbosch.

1. Which programme did you complete? *
   Mark only one oval.

   ( ) N DIp Graphic Design

   ( ) N Dip Multimedia

   ( ) B Tech Graphic Design

   ( ) B Tech Multimedia

2. In which year did you complete your studies? *
   (Please choose one option from the drop-down list below.)
   Mark only one oval.

   ( ) Before 2004

   ( ) 2004

   ( ) 2005

   ( ) 2006

   ( ) 2007

   ( ) 2008

   ( ) 2009

   ( ) 2010

   ( ) 2011

   ( ) 2012

   ( ) 2013

3. Please indicate your gender. *
   (Please choose one option from the drop-down list below.)
   Mark only one oval.

   ( ) Female

   ( ) Male

4. Please indicate your race. *
   (Please choose one option from the drop-down list below.)
   Mark only one oval.

   ( ) Black

   ( ) White

   ( ) Indian

   ( ) Coloured

   ( ) Asian

5. What kind of company did you work for directly after completing your studies? *
(Please choose one option from the drop-down list below.)
Mark only one oval.

- Advertising agency
- Design Agency Your
- own business
- Government department
- Animation company
- Digital effects company
- Publishing company
- Printing/repro company
- In-house design department
- Education
- Multimedia Company
- Web development company
- Work unrelated to my studies
- Other

6. What kind of company are you currently working for? *
(Please choose one option from the drop-down list below.)
Mark only one oval.

- Advertising agency
- Design Agency Your
- own business
- Government department
- Animation company
- Digital effects company
- Publishing company
- Printing/repro company
- In-house design department
- Education
- Multimedia Company
- Web development company
- Work unrelated to my studies
- Other

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7. How many times have you changed employment since completing your studies? *
(Please choose one option from the drop-down list below.)
Mark only one oval.

   ◯ Still with the same employer

   ◯ 1-2

   ◯ 2-3

   ◯ 3-4

   ◯ 4 and more.

8. How important was the technical skills listed below in determining the success of your design career thus far? *
(Tick one answer option for each item. Motivate your answer in the space provided, if you deem it necessary.)
Mark only one oval per row.

	Very little	Somewhat	Quite a bit	Very much
The ability to analyse, understand and solve complex design problems	◯	◯	◯	◯
Print production theory	◯	◯	◯	◯
Marketing planning and principles	◯	◯	◯	◯
Language and spelling proficiency	◯	◯	◯	◯
Writing clearly and effectively	◯	◯	◯	◯
Speaking clearly and effectively	◯	◯	◯	◯
The ability to develop innovative "fresh" concepts	◯	◯	◯	◯
Drawing skills	◯	◯	◯	◯
Project management skills	◯	◯	◯	◯
Photographic skills	◯	◯	◯	◯
Illustration skills	◯	◯	◯	◯
Ability to pay attention to detail	◯	◯	◯	◯

9. Please motivation your choice for at least one of the above response *
Type NONE if you have no comment

_____

10. In your opinion what are common myths (untruths) associated with the design industry? *
Type answer in box below

_____

11. How important was the software skills listed below in determining the success of your design career thus far? *
(Tick one answer option for each item. Motivate your answer in the space provided, if you deem it necessary.)
Mark only one oval per row.

	Very little	Somewhat	Quite a bit	Very much
Illustration software	◯	◯	◯	◯
Page layout software	◯	◯	◯	◯
Animation software	◯	◯	◯	◯
Web development software	◯	◯	◯	◯
Photo manipulation software	◯	◯	◯	◯
Web publishing software	◯	◯	◯	◯
Social media software	◯	◯	◯	◯

12. Any other software you want to mention?

_____

13. Please indicate the extent to which you agree or disagree with each of the following statements about your current job. *
(Tick one answer option for each item. Motivate your answer in the space provided, if you deem it necessary.)
Mark only one oval per row.

	Strongly disagree	Disagree	Neutral	Agree
I feel that I made the correct career choice	◯	◯	◯	◯
I feel that I was able to participate in industry after completing my studies	◯	◯	◯	◯
A Degree in Design is worth more than a Diploma in Design	◯	◯	◯	◯

14. Please motivation your choice for at least one of the above response *
(Type NONE if you have no comment)

_____

15. From your viewpoint as a South African designer, name the most pertinent social issues South Africans are struggling with? *
(Type NONE if you have no comment)

_____

16. Do you want to mention any other issue that impacted on your ability to transform from student to a professional designer? *
(Type NONE if you have no comment)

_____

17. To receive the abridged and anonymous results of this survey please confirm your email adres by typing it in the box below. *
(Type NONE if you do not wish to receive the results)

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